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CALIFORNIA ART RESEARCH

VOLUME EIGHTEEN

FIRST SERIES

Abstract from WPA Project 2874
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SAN FRANCISCO, CALIFORNIA
1937

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VOLUME XX.

PART ONE
YOUNG MODERNS

VOLUME XX.

PART TWO
YOUNG MODERNS

Vol. XVIII

MONOGRAPHS

RAY BETHERS

JULIUS POMMER

WILLIAM GAW

J. M. SHERIDAN

Gene Hailey, Editor
Abstract from the California Art Research
W.P.A. Project 2874, C.P. 65-3-3632

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R A Y B E T H E R S

1902..... . . .

Biography and Works

"TAHITIAN CHURCH"--WOOD CUT

PROPERTY OF THE ARTIST

RAY BETHERS

Artist, world traveler, engraver and illustrator, Ray Bethers is best known through his wood engravings; he exhibits each year with the California Society of Etchers, winning its open award in 1937 with "Tahitian Church." Associated as an art director with an advertising firm in San Francisco, Ray Bethers finds time to travel in Europe, Mexico and Tahiti during his vacations; to paint; do wood-engraving; illustrate children's books; design and paint theatrical sets and to engage in photography.

HIS ANCESTORS WERE PIONEERS

Descendant of a Western pioneer family, Ray Bethers was born in Corvallis, Oregon, on April 25, 1902. His parents Elmer Bethers and Anna Wells were both of English descent. An ancestor of his, Colonel William Bethards, came to America from England in 1756 and fought in the revolutionary war. His great grandfather, George Washington Bethards, settled in Snow Hill on the Eastern Shore of Maryland in 1847, then, urged by the pioneering spirit, traveled with his family in a covered wagon over the plains and the Oregon Trail.

His grandfather on his mother's side came to the West from Kentucky, and his grandmother, Elizabeth Wells, is still living in Corvallis, Oregon, a tiny woman, alert and active at this time, at ninety-two years of age. She tells

most interesting stories of her trek to Oregon in a prairie schooner from Lee County, Iowa, in 1845; of fights with Indians and life in stirring pioneer times. In tracing the family history, the artist found that the original name has been changed in spelling eight times since his ancestors first settled in America, until it had reached its present simplified form of "Bethers."

ART EDUCATION

Ray Bethers received his education in the public schools and high school of Corvallis, then studied at the University of Oregon, and in 1920 at the California School of Fine Arts in San Francisco. He later returned to the University, but was so eager to continue his art education that he forsook his academic studies and returned to San Francisco in 1922, again to enter the California School of Fine Arts. Even as a child the lad had always wanted to be an artist; he inherited his artistic talent from his mother, who drew and painted in an era when women were encouraged to do water color "bits," or to paint china in a "genteel" way.

In 1923 Ray Bethers married the talented English actress Lady Peggy Sibley, who has abandoned her stage career except for occasional appearances, and who gives dramatic readings and lectures on the current theater. She prefers to help her husband in his artistic career, rather than to further her own successes.

At the California School of Fine Arts, Ray Bethers studied for several years under Armin Hansen, Gottardo Piazzoni, Ray Boynton, mural painters, and Harold Von Schmidt, who is now a well known illustrator in New York. Continuing his artistic education in the East, Bethers studied at the Grand Central School of Art in New York City, and at the Art Students' League under Bridgeman, the anatomist, in 1927 and 1928.

SUMMER IN PROVINCETOWN

During the summer Bethers spent his time in New England, living in Provincetown, the artists' and writers' haunt, and sketched and painted picturesque Cape Cod. In Provincetown the young artist studied under the painter George Elmer Brown, and became a member of the "Beachcombers Club," frequently exhibiting with its members.

Wishing to continue his art education in Europe and study the pictures in its famous art galleries, he spent a year there from 1929 to 1930, his wife accompanying him.

STUDIES IN PARIS

In Paris he studied at the Academie de la Grande Chaumiere. During the winter one of his favorite pastimes was to sketch the animals in the Zoo. In summer he and his wife took sketching trips to the French countryside and stayed in Normandy and Brittany. They also went to London, and he did studies of the Thames Valley, made famous

by Whistler and Constable. The young couple also traveled in Holland, Belgium, Germany, Switzerland and Italy, before they took a freighter at Antwerp for California.

ADVERTISING AND THE FINE ARTS

Ray Bethers has from the beginning supported himself by his work in advertising, his striking designs and bold vivid style possessing the utmost in attention value. There is little difference to be seen, except for the lettering, in some of his landscapes of Mexico and several of his scenic posters for railway and steamship companies. Thus his commercial work parallels his studies which have won praise in the fine arts. It is intersting to note the close inter-relationship between the so-called commercial arts of advertising and modern fine art. Both employ a scientific analysis of eye reactions to color and design. When Ray Bethers first entered the advertising field with Foster and Kleiser in San Francisco, he was associated with such well-known Western artists as Maynard Dixon, Roi Partridge and Harold Von Schmidt. He is now (1937) an art director in the advertising firm of Lord and Thomas in San Francisco, and many of his advertising posters have beckoned people to the colorful places of the world, which he himself finds so fascinating.

EXHIBITS IN SAN FRANCISCO

When the Bethers returned from Europe in 1930, Ray Bethers took a studio in San Francisco and resumed his commercial and his personal art, expressing in water-colors and crayon drawings the scenes he had sketched in Europe. His first show was at the Emporium, and a larger one followed at Gump's Galleries, San Francisco.

VOYAGE TO MEXICO

Wanderlust overcame the artist two years later, and he and his wife boarded a freighter again for a voyage to the little known ports of Mexico. Inland, he painted in Mexico City, in Guadalajara and Taxco, all sought after by writers and artists for full-flavored Mexican life. In his Mexican studies Bethers found a new color impetus and new patterns. They had their first experience of an earthquake in Guadalajara. It occurred in the middle of the night and lasted for seven minutes, and, together with most of the rest of the population, they spent the night huddled in the middle of the Plaza, the safest place they could find.

EXHIBITS MEXICAN WORK

Arriving home late in 1932, the following spring Ray Bethers exhibited the results of his travels at Gump's Galleries in San Francisco, in a combined show with Ralph Chesse. Joseph Danysh commented on the exhibition in the Argonaut of April 21, 1933:

"There is something whimsically true in the old saw about the bus man who goes for a nice long bus ride on his day off. Go over to the Gump Galleries and see for yourself how a commercial artist and a designer for puppets spend their vacations.

"In this exhibit of sketches, lithograph drawings, wood engravings and linoleum cuts by Ray Bethers and Ralph Chesse, commercial artist and puppeteer respectively, there is manifest a refreshing honesty of purpose. Both are engaged in a frankly commercial field of artistic endeavor and use the freer means of expression for their own diversion. Neither claims to be rocking the world with the greatness of his art, yet both succeed in registering charming fresh impressions of their holiday ramblings. Bethers takes you from Paris to Provincetown to tropical Mexico; Chesse does a grand tour of duskier Louisiana with an occasional peep behind scenes of the puppet theatre, and a stopover at Manila.

"These two are a good contrast, technically as well as geographically. Black and white designs, especially wood engravings and linoleum cuts, impose strong limitations of medium which the artist must work. Color is necessarily absent, while purely linear expression, and subtle gradations of light and shadow, are more adaptable to many freer media.

"Bethers' work tends toward broad areas of dark with white used as incidental to special emphasis and as notations of textual variations. Movement for him is usually in terms of forms rather than line. This is exemplified in the slow moving rhythm of masses in his 'Taxco,' while a complete repose of pattern is felt in 'Tropics' and 'Mexican Saint."

The San Francisco Daily News of April 26th, 1933, said of this exhibition:

"Ray Bethers, who follows the Rockwell Kent School in wood-cut collections at Gump's shines more clearly in his lithographic pencil drawings."

A press clipping in the artist's scrap-book is from the San Francisco Examiner, whose critic wrote on April 16, 1933:

> "....Another local artist, Ray Bethers is also represented at Gump's, by a collection of lithograph-crayon drawings and wood-engravings. The drawings are conventionally modern. They show that Bethers basically knows what he is about. He has done 'The Native Hut in Salvador,' however, with more abandonment. It is atmospheric, warmly tropical.
>
> "But it is in his wood-engravings that Bethers comes into his own. They may show the influence of Rockwell Kent, but they are in no sense copies."

Also from the artist's scrap-book is an article in the Argonaut of April 29, 1933, in which Howard Talbot commented:

> "....Bethers has done some extremely fine work in his wood-engravings, which are compactly patterned and of velvety finish. The subjects are varied--a Taxco impression, a sombrero, a cactus, a ship under full sail, a 'composition in angles'; but they all show a strong sense of design and superior craftsmanship.

BETHERS STATES HIS AIM IN ART

In the San Francisco Chronicle of 1933, under the headline of "San Francisco Artists," illustrated by his woodcut "Manzanillo," he describes his purposes in his works:

> "A camera can take pictures of places, but I am interested in aspects of landscape the camera can't catch. I aim to give the feeling of the place with the utmost precision. I do not believe in a manner, whereby the accidental brush stroke makes the picture. I strive to create a visual structure, where everything is so firmly built in, that you can't shift any part of it with a crowbar.

"I believe in abstract painting and drawing, so long as it does not interfere with the story one is trying to put across. In other words, I believe in an abstract, mathematical basis, backing up the story one is telling in a picture. But, because art cannot be divorced from life, I do not believe in applying a rigidly settled style to every subject, but in deriving the manner from the thing one is trying to do.

"I like Mexico, because I am essentially romantic, not to the extent of letting the romance do the work for me, but as a sort of emotional spring-board. The Mexicans are natural artists in everything they do, even down to their manner of walking. Everything fits together in Mexico, and I like the simplicity of the pattern it makes.

"I like an art that cuts down to essentials, like the art of primitive peoples everywhere, whether in America or Africa. I try to cut down to essentials myself, and so I naturally turn to the hills of California, and the people and places of the Latin countries."

One of the most popular of his wood-engravings of Mexican scenes is "Taxco." When exhibited with the collection of the California Society of Etchers, which toured the principal large cities in the country, it was acquired for the permanent collection of the Woodcut Society of Kansas City. A print of "Taxco" if in the private collection of John H. Cully, Los Angeles. Seven of Ray Bethers' engravints from this traveling exhibition were sold; two are in the permanent collection of the Texas College for Women. Several were sold in the San Francisco Museum of Art. "Taxco" was also shown in 1934 at the International Exhibition of Wood-Engravers and Lithographers at the Art Institute of Chicago. "Taxco" and "Thatched Roofs" were exhibited at the

show of the Rocky Mountain Print Makers at the Denver Art Museum of 1934.

Glenn Wessels, in the Argonaut of December 14, 1934, wrote of the exhibition of the California Society of Etchers at the M. H. de Young Museum, at which Ray Bethers showed wood engravings, block prints ("Ox-Cart" among them), and linoleum cuts. He said:

> "In the woodcuts and engravings at the Print Show at M. H. deYoung Museum, one might wish less technique and more emotion."

SEEING SOUTH AMERICA FROM A FREIGHTER

Seeking new scenes Bethers and his wife journeyed farther south to the blazing tropics, sketching the primitive lands and peoples of coastal Mexico, Costa Rica and Salvador. Sailing from San Francisco on a small freighter during the water front strike of 1934, their voyage began excitingly, and so continued. They tell of touching at thirteen small South American Ports, and of having experienced ten fires on the voyage. Because of the maritime st ike, passage on any kind of vessel was at a premium and, on the trip, even though no cabin or sleeping space was available, passengers simply boarded the boat, and took their places on deck, surrounded by their baggage, in the casual manner of strap-hangers in a street car.

The boat was soon crowded with adventurers and soldiers of fortune, among the former, the second in command to

Sandino, and an ex-president of Costa Rica. Returning from exile for his revolutionary activities, he firmly announced his intention of making himself president of that republic. The vessel was crowded with a miscellaneous assortment of live-stock, among which was a consignment of cattle, a present from the president of Costa Rica to the president of San Salvador. At one small port, the native water-boy, who was bringing water to the stokers, fell asleep and was an unwilling stowaway on the boat; so he was made cow-herd to the live-stock on board, until he could be returned to his native land. Another exciting incident Bethers relates is that of the second mate who got into a fight with another member of the crew, at one of the ports, and had to be put under arrest--another second mate being sent to the boat by airplane before she could continue her voyage. Despite such episodes Bethers sketched endlessly: the people, architecture, and the countries.

EXHIBITS WOOD ENGRAVINGS OF SOUTH AMERICAN SCENES

Returning to San Francisco from his adventurous voyage to South America early in 1935, Ray Bethers exhibited his wood-cuts at the Portland Art Museum of Portland, Oregon, with the University Alumni Art League. In the spring of the same year he exhibited with the California Society of Etchers at their annual show at Gump's Galleries in San Francisco. The San Francisco Daily News wrote on March 4, 1935:

> "Outstanding among the new works are two decorative wood-cuts of Mexican subjects by Ray Bethers."

The exhibition was then sent to the Grand Central Galleries in New York and, following that, made a tour of several eastern and southern states, where many of his wood-cuts found purchasers.

In the San Francisco Chronicle of May 5, 1935 appeared the statement:

> "....Ray Bethers contributes a number of distinguished wood-cuts, with elements of landscape and architecture gracefully crowded together in delicate decorations...."

The Argonaut commented on May 10, 1935:

> "The prominence of the contributions of several of San Francisco's best advertising illustrators is one of the features of the California Society of Etchers' Exhibit at Gump's.
>
> "Ray Bethers 'Manzanillo' is a sounder organization than his 'Hills and Barn'...."

Wash-drawings and wood-engravings of South American and Mexican scenes were shown at Gump's Galleries in the autumn of 1936. An article in the San Francisco Examiner of October 18, 1936, commented:

> "Color makes Bethers' decorations additionally enjoyable. His patterns are as artificialas ever, and as ingenious as ever. But now their scale is augmented, and their fancy plays through a richer gamut of charm and picturesqueness."

Bethers also exhibited with the California Society of Etchers at the San Francisco Museum of Art in 1936, winning critical praise for his wood-engravings and block-prints.

VOYAGE TO TAHITI

Attracted by the beauty and color of primitive life in the sun-drenched tropical island paradise of the South Seas, Bethers and his wife left San Francisco in 1936 on a freighter bound for Tahiti. In Papeete, on the island of Tahiti, which is known as the "Paris of the Pacific," they found the charm and allure of native life still existed, in spite of tales brought back by tourists that the many artists and writers who had settled there had made the place another Carmel or Provincetown. They lived in a small house in Papeete, close to the natives, the French and the Chinese, and he explored the beauty spots of the islands, sketching, painting and photographing. They brought back to their San Francisco home a collection of Tahitian pareus or native skirts, carved wooden bowls, and "tapa", a fabric beaten out of the bark of trees and dyed in patterns with vegetable dyes.

NEWS OF A GAUGUIN FIND IN TAHITI

To many people, the island of Tahiti invariably brings to mind its association with Gauguin, the French painter, just as the Marquesan Islands are associated with Herman Melville and his famous books "Typee" and "Moby Dick."

Just before Ray Bethers returned to San Francisco from the South Seas in the summer of 1936, excitement was aroused in the art circles of Tahiti by the finding of a wooden carving of a "Polynesian Leper", which turned up in

Papeete and which competent authorities attributed to Gauguin.

Bethers was the first to bring news of the find to America, and an article by Alfred Frankenstein in the San Francisco Chronicle of August 23, 1936, relates the story.

> "Connotations of the Big Gauguin Exhibition Opening Here.
>
> "September 4th,
> This is really Junius Cravens' last story. The distinguished critic of the San Francisco News was apparently planning to use it in his column six weeks ago, when his tragic death ended the career of a brilliant journalist and keenly perceptive student of the arts.
>
> "The story concerns a strange find in one of the back-washes of art, brought from Tahiti by Ray Bethers, who had just returned from the South Seas a few days before Cravens died. It is simply, that in the middle of May a long lost piece of sculpture by Paul Gauguin turned up in Papeete, at the auction of the effects of a French resident. It was sold to Paul Nordman, a dealer in artistic objects, and may be expected before long to appear on the American or European market.
>
> "Gauguin died in 1903 at Dominiha in the Marquesas. The house in which he lived the last two years of his life was filled with his own paintings and sculptures, all of which were presumably burned in the fire which destroyed the building on the day after his death. The newly discovered work, however, is apparently a product of his last period. For many years dealers combed the islands for Gauguins, but in recent years few important finds have been made....."

The article is illustrated by a photograph of the Gauguin carving, which so interested Ray Bethers.

The results of Ray Bether's sojourn in the South Seas were exhibited in the show of the California Society of

Etchers at the San Francisco Museum of Art. His "Tahitian Church," a wood-engraving, won the Open Award of the Society, and is illustrated in the San Francisco Call-Bulletin of January 9th, 1937. Glenn Wessels' comment on this print in the Argonaut, January 15th, 1937 is as follows:

> "At the current exhibit of the California Society of Etchers at the San Francisco Museum of Art, Ray Bethers, whose wood-engraving has steadily grown in significance since--urged by this writer--he first experimented with the medium in 1931--was given the open award for the decorative piece entitled 'Tahitian Church'.
>
> "Bethers is quietly whimsical, naively direct and a complete master of the limited range of effects he chooses to exploit. His is an honest linear style developed through years of unassuming serious effort.
>
> "Without the clever trickiness which so often glosses fundamental defects in hastily conceived commercial design, he yet achieves the refinement of technique which is the stock in trade of the successful commercial designer. In his work, it is the natural outcome of long years of daily practice in his medium and not an affectation."

Bethers also exhibited "Tahitian Church" and "Panama Hotel" at the Northwest Printmakers' show at the Seattle Art Museum in the spring of 1937. "Tahitian Church" was also exhibited with the Southern Print Makers' Exhibition in Birmingham, Alabama, and other cities, in the spring of 1937.

ARTIST WORKS IN MANY MEDIA

At the San Francisco Art Association's exhibition held at the San Francisco Museum of Art in the spring of

1937, Ray Bethers exhibited an oil painting, "Roof Patterns," which was one of the seven paintings chosen to be sent on to New York. These pictures will represent San Francisco artists at the exhibition in the Rockefeller Center, sponsored by the Art Commission of New York City.

The versatility of Ray Bethers is well illustrated by his having had wood-engravings, block-prints, wash-drawings and an oil painting exhibited at the same time. He also had a photographic study, "Church in Tahiti," hung at the International Salon of Photography, shown at the San Francisco Museum of Art in the spring of the same year. In the field of theatrical design, he not only designed but painted the sets for a production of Gilbert and Sullivan's "Pinafore" at the Golden Bough Theatre in Carmel-by-the Sea in January 1937. Many of the artist's photographs have been exhibited at Salons, and one of his fine photographic studies in the modern manner, showing a pattern of the windows in the wall of a tall office building with a window-cleaner at work, was published in the annual "U. S. Camera" in 1936. He has a collection of enlargements of his photographic studies of native life and scenery of Tahiti bound into a book, and also has a collection of modern photographic studies of the two new San Francisco bridges, the Bay Bridge and the Golden Gate Bridge.

BETHERS VISITS THE SOUTHWEST

The colorful country of the southwest, with its deserts and mesas, next attracted Ray Bethers and hia wife and, in June 1937, they visited Taos and Santa Fe, New Mexico, likewise the Hopi and Navajo Indian country of Arizona. The results of Bethers' sketches and paintings of Indian dances and ceremonials and the life of the pueblos will be presented at his next San Francisco exhibition.

RAY BETHERS

REPRESENTATIVE

WORKS

WOOD-ENGRAVINGS:

Cactus
Composition in Angles
Hills and Barn
Mexican Saint
Ox-Cart
Panama Hotel
Ship Under Full Sail
A Sombrero
Tahitian Church
Taxco
Thatched Roofs
Tropics

WOOD-CUT:

Manzanillo

LINOLEUM-CUT:

Huts on the Beach

LITHOGRAPH-CRAYON DRAWING:

Native Hut in Salvador

OIL:

Roof Patterns

PRIVATE COLLECTIONS:

John H. Cully, Los Angeles, California
"Taxco," (print)

PERMANENT COLLECTIONS:

Wood-Cut Society, Kansas City, Missouri
"Taxco," (wood-engraving)

Texas College for Women
Two Engravings

San Francisco Museum of Art
Several Wood-Engravings

EXHIBITIONS:

San Francisco, California
The Emporium, 1930
Sketches, water-colors and crayon drawings of scenes visited in Europe
Gump's Galleries
1930--Sketches, water-colors and crayon drawings
1933--Cactus (wood-engraving)
Composition in Angles (wood-engraving)
Manzanillo (wood-engraving)
Native Hut in Salvador, The (Lithograph crayon-drawing)
Ship Under Full Sail (wood-engraving)
Sombrero (wood-engraving)
Taxco (wood-engraving)
1936--Wash-drawings and wood-engravings of South American and Mexican Subjects
California Society of Etchers
1934, Dec.--At the M.H. de Young Museum
Hills and Barn (wood-engraving)
Ox-Cart (wood-engraving)
1935--Two decorative wood-cuts of Mexican subjects:
Hills and Barn
Manzanillo
1936--At the San Francisco Museum of Art Wood-engravings and block-prints
1937--At the San Francisco Museum of Art
Tahitian Church (Open Award)
San Francisco Art Association at the San Francisco Museum of Art
1937--Tahitian Church

Chicago, Illinois
Art Institute of Chicago (International Exhibition of Wood-Engravers and Lithographers)
1934--Taxco

Denver, Colorado
Denver Art Museum (Rocky Mountain Print Makers' show)
1934--Taxco
Thatched Roofs

Portland, Oregon
Portland Art Museum
1935--Wood-Cuts

New York
Grand Central Galleries
1935--Wood-Cuts of South American and Mexican subjects
Rockefeller Center
1937--Roof Patterns

Seattle, Washington
Seattle Art Museum
1937--Panama Hotel
Tahitian Church

Birmingham, Alabama
Southern Print Makers' Exhibition
1937--Tahitian Church
Also represented, Traveling Exhibition, California Society of Etchers, 1933.

AWARDS:

California Society of Etchers, San Francisco, 1937
Open Award for "Tahitian Church"

CLUBS:

Member:
Beachcombers Club, Provincetown
California Society of Etchers, San Francisco

RAY BETHERS

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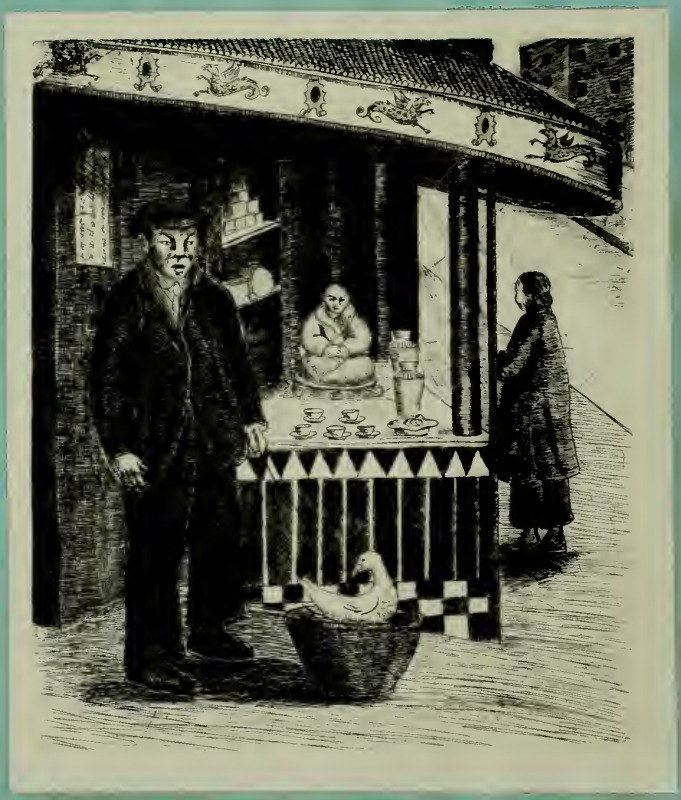
Volume I (1936-1937), p. 43.

J U L I U S P O M M E R

1895..... . . .

Biography and Works

"GRANT AVENUE AND WASHINGTON STREET"
CHINATOWN--SAN FRANCISCO



FEDERAL ART PROJECT

JULIUS POMMER

Julius John Pommer, one of San Francisco's accomplished modern artists, was born in this city, February 22, 1895. He was the fourth child of Joseph and Rose Pommer, both Viennese. For years, in Vienna, the parents of the boy had been restaurateurs. Though the elder Pommer was not an artist he appreciated good painting and had adorned the walls of his various cafes with the oils and watercolors he had collected.

In the early nineties, Joseph and Rose Pommer came to America. The reason for their journey was the widely heralded opening of the great Chicago World's Fair, at which they, with several of their countrymen, planned to open a typical Viennese cafe. The venture proved successful and at the close of the Exposition the Pommer family came to San Francisco. Again the restaurant business engaged Joseph Pommer's interest. In addition to being a restaurateur he also acted as "killner" or caterer to large banquets, thus becoming known to many San Francisco bon vivants.

Julius' education began at the Emerson Grade School. Later he attended Sacred Heart College for a year. Because of the old world tradition that a boy, reaching the age of fourteen, must earn his own living, he left school at that early age, to become a wage-earner.

FIRST GAINFUL OCCUPATION

His first work, as errand boy, brought him four dollars a week. He improved his earning capacity by working for the Longfeld Drug Store, where he stayed for more than a year, but his position was menial, and no future advancement seemed likely.

Energetic, and fond of out-door activities, the lad enrolled in a local military organization, the Columbia Park Boys, under the guidance of Major Peixotto, long a crusader for the upbuilding of San Francisco's youth. The club divided its training into three units, military, gymnastic, and scholastic. Each club member was permitted to choose his scholastic subject. Because of his interest in pictures, Julius selected the watercolor class in the scholastic division.

When young Pommer had reached the age at which it was no longer permissible for him to remain in the boys' organization, he found work with the Samuels Print Shop in San Francisco. Here he spent two years as apprentice printer. When well on his way to become an efficient worker, his ambitions were checked by a serious accident. While at work his sudden fall from a wagon resulted in a fractured spine. A long period of pain ensued. He lost the use of his legs and for over a year was bed-ridden.

It was while he was recuperating from this spinal injury that young Pommer began to occupy himself in his hospital bed with making sketches of patients, visitors, nurses and doctors. Although he had had little art training he enjoyed drawing and increased his facility with the pencil.

Upon his partial recovery, some time later, he left the hospital, setting aside his art activities when he secured a position as a tire salesman. From 1915 to 1923 he continued at this work, neglecting his art except for a little spasmodic sketching at home. Up to this time he had acquired but little art training and had made few acquaintances among the local artists. Thus far his artistic aspirations had been furthered mainly by his own initiative. What little work he had produced in leisure hours he brought to an old friend and confidant, H. Hammarstrom, attendant at the Old Dutch Windmills, Golden Gate Park. An able painter himself, Mr. Hammarstrom gave his young protege honest criticism and urged his attendance at an art school to develop and encourage his talent.

LOCAL ART INSTRUCTION

Early in 1924 Pommer entered the California School of Fine Arts, attending night classes while still carrying on his work in the tire business. The first year he studied in the life classes under Otis Oldfield. The second and third years he entered the day classes and gave up his commercial

work entirely. He now devoted himself to serious study, for the art school years had opened up new vistas to him of art as a career.

PAUCITY OF PATRONAGE

When Pommer left the Art School to engage in work on his own responsibility, he found himself in a trying situation. Though he knew himself to be still young and inexperienced in his chosen work, he also felt he was entitled to bring his efforts before the public. In this he was sadly disappointed. As an artist of little or no reputation he was virtually barred from all local exhibitions of any consequence save the San Francisco Art Association's Annual Exhibition, in which nearly all artists may enter at least one example of their work. However, even at the Art Association Annual Exhibition, as an unknown artist, he found himself unable to display his work to advantage.

San Francisco already had an established reputation as a cultural center, with many millionaire art patrons. As the years passed, the demand for California Art became less and less marked, and the market for local art work shrank to the point of stagnation. Very often in the past the Californian has achieved his reputation abroad or perhaps in the East, and returns to his home city to be recognized as a success with an established demand for his work. The problem of exhibits and patronage stirred Pommer. Financially unable to

broaden his art education by travel, Pommer found this discrimination difficult to overlook, for he found that the unthinking public often considers the local artist an amateur unless stamped by foreign approval.

It was late in 1926 that Pommer determined to lift himself by his own bootstraps. He conceived an intense desire not only to better his own condition but to aid also his fellow artists who were struggling under this same distressing circumstance. He then occupied himself in improving the economic status of young, unrecognized artists. How might they also bask in the sunlight of publicity along with their more famous contemporaries? Pommer's first steps in his attempt to elevate the younger artists and raise them from the depths of obscurity met with little success. He reasoned that a group of young artists, united in a common cause, would most certainly be in a better position to exhibit, and thus combat the forces of a "closed corporation," than would unaided individuals each fighting a separate battle.

Pommer's associates respected his efforts towards a paying contemporary art, but were pessimistic. Most of the younger artists joined in, pledging their whole-hearted support to his plan.

Artists, however, are often individualistic which frequently makes it difficult to arrive at a mutual understanding. To this end Pommer enlisted the influence of his

friend and mentor, Otis Oldfield, a more mature artist whose opinions concerning the future of the younger group, accorded with his vision for a Modern Gallery. Together they visited the studios of several of San Francisco's young moderns, and after many conferences convinced ten of the artists that a collective representation of the varied phases of new art, in San Francisco, would be a wise step.

THE MODERN GALLERY OF SAN FRANCISCO

The group rented an unused studio at 718 Montgomery Street, San Francisco, for fifty dollars a month from Ralph Stackpole, one of San Francisco's foremost sculptors. They set to work redecorating the room to make it suitable for display purposes. Julius Pommer, as the organizer and a most enthusiastic champion of the modern trend in art, was elected president of the new gallery.

On November 14, 1926 the Modern Gallery opened its doors to the public. The initial showing was perhaps a jolt to the conservative art lover but won the hearty approval of many of the older artists, who visited and congratulated the ten young moderns on their new venture. Their seventy-five exhibits of work embraced many mediums, some new to the fine arts. There were oils and drawings in ultra-modern manner; wood carvings, sculpture, and direct stone cut, some of weird and fantastic design. Pommer's own contributions were several unusual oils depicting street scenes in San Francisco.

Francis Dunham showed some interesting black and whites, Dorr Bothwell contributed a reclining cat, drawn convincingly, Don Works a landscape with decisive combinations of color and a good deal of technical skill. Marian Trace displayed a a woodland oil study, Ruth Cravath some figures in stone and portraits in oil. Yun, the ultra-modern Chinese artist, showed his grotesque color studies, Rosalie Maus three portraits; Parker Hall was represented by limestone cuts and crayon drawings, and a good wood-cut by Ward Montague was hung. The opening exhibition by this adventurous coterie of young artists was well attended by the public, by the press, and some curiosity seekers. Both complimentary and adverse criticisms resulted from their initial showing. Gene Hailey, art critic of the San Francisco Chronicle, said in November, 1926:

> "An exhibition gallery where showing and not selling is the motive, has sprung up in the center of the studio quarter. Ten young students, whose work is far past the student stage, have rented the old room at 718 Montgomery Street for their group and one-man exhibitions. The sign 'Modern Gallery,' hangs on the door, while the ultra-modern paintings by the 'ten' hang on walls where panels are salvaged from an old ship. The members are not students in the sense that they are still in art school, but in the sense they are still studying art on the individual lines they have found for themselves through their art school studies.
>
> "The originator of the idea is Julius Pommer, an artist who arises at four A.M. to paint before he goes to work at eight A.M. Evenings he draws. He is sanctioned in his enthusiasms by Otis Oldfield and Ralph Stackpole, who are

> more mature artists, more saturated with the modern movement. The gallery is lighted with the latest daylight glow, the walls are warm in yellow tints and the simple redwood pedestals for the sculpture and carvings mark the economy of use and effect obtained only by the artist."

While there were those who scoffed at the thought of what they termed a "children's gallery," and labeled the young artists' efforts absurd, the opinion of the majority was favorable. The publicity received on the first show, even though criticisms were occasionally adverse, became a motivating force which stimulated a growing interest in this truly revolutionary gallery, whose existence now aroused the curiosity of art patrons and long established local galleries. Though the gallery was originally conceived purely as a means of making public the efforts of its members, there was always the hope of cash sales and, indeed, some of the work was purchased. Two canvases were sold by Pommer, one a pastel study entitled "Back Yard" which was bought by Ralph Stackpole, and another, a sketch, was acquired by Ward Montague. Besides Pommer's sales to friends, several sales were made to strangers by other members of the group.

SOLO SHOWS

At the close of their first joint show, it was decided that each in turn would hold an independent "one-man" show, conducted by the artist personally. Among the first to exhibit in this manner was Yun, the youthful Chinese modernist. His show included seventy-two canvases and some

drawings. The exhibition was favorably received and a special interest was shown in his work, as the canvases embodied the unique combination of an Oriental, deeply inbued with the influence of modernism, working in a western medium; truly a revolt from the traditional Oriental school. At the close of Yun's show, Ruth Cravath took over the gallery and displayed a fine collection of sculpture. Next Julius Pommer's solo-show drew much interest and he sold three of his latest watercolors.

During the first year of the gallery's existence all ten of its charter members gave successful "one-man" shows and its membership was nearly doubled. The nine new artists were Forrest Brissey, Paul Hunt, William Hesthal, Conway Davies, Rudolph Hess, John Langley Howard, Squire Knowles, Preston McCrossen, an artist weaver, and Jacques Schnier, sculptor, many of whom have since won art honors. The Modern Gallery often appeared in local publications. The April 17, 1926 issue of the San Francisco Chronicle comments:

> "The Modern Gallery, a group of young artists, closes the second group showing of nineteen members, to open with painting, drawing, and sculpture by Ruth Cravath and Julius Pommer. Pommer's work is serene with visual sonorities, such as solid masses in rich color, increasing strength and quiet, poetic feeling for the out of doors."

Of Pommer's contributions to the gallery's continuous exhibitions, the Argus of May 1927 submitted the following report:

> "The work of Julius Pommer, president of the Modern Gallery, is on exhibit this week. The artist is very conscientious. He is trying hard, and some of his canvases suffer from it. When he follows his fancy he has original ideas, A composition in white 'The Waiter,' is a phase of this trait. His painting reflects a free and easy mood. In this work Pommer uses mainly curves. It gives his subject the attitude and atmosphere of haste, and that is what he wants to convey. 'Chess Game,' is good from the standpoint of study of human expression, but it would be improved by a more solid technique."

Again concerning the same show the Christian Science Monitor, in Boston, stated in their art columns on San Francisco exhibits:

> "Of Mr. Pommer's paintings the most original is 'The Circus,' a simple and vigorous organization. The 'Chess Players' seems nice enough, although the same subject has been done to death these past twenty years. The very decorative landscape called 'Sausalito Hills,' needs another title, as it scarcely conveys the specific feeling of the locale."

YOUNG MODERNISTS ACCEPTED

The cooperative gallery accomplished its purpose in its modest quarters for a little over a year. The energy and enthusiasm displayed by this revolutionary group made a lasting impression on local art followers, as well as on the major galleries of San Francisco. The young artists who had been almost entirely disregarded were now collectively showing work that made a most emphatic bid for acceptance. Each felt he had something definite to say in art and together they learned the art and science of presentation. This was their first opportunity to make themselves heard, and they

spoke with vigor. Some of them even yelled like naughty children, whose shouts develop their lungs. The effect of their crusade in the cause of the young artist they now found progressing rapidly.

The most significant response to this energetic group came when the San Francisco Art Association invited the entire membership of the Modern Gallery into the Association. Twenty-five artists now comprised the Gallery's total membership. Ralph Chesse, John Stump, Adaline Kent, Florence A. Swift, Marion Simpson and Matthew Barnes were now Modern Gallery associates. This gesture on the part of the old established artists in the San Francisco Association was significant. It meant the realization of their hopes of recognition and exhibition in the civic museums.

During the period when this revolutionary movement was at its peak, Pommer not only exhibited his work in the regular Gallery shows and assisted in the growth of the Gallery itself, but also held private sketch classes in his Montgomery Street studio.

The Modern Gallery's triumph in its struggle for recognition with contemporary conventional art fully compensated Pommer for his tireless labor in connection with the Gallery. At the end of two years the membership of the Modern Gallery found that it was impossible to turn out worthy work quickly enough to exhibit as frequently as formerly. It was

now necessary for the group to make a change in their operation. They decided that in place of a continuous show, a large semi-annual exhibition at the East-West Gallery of the Western Women's Club in San Francisco would be advisable.

The May 12, 1928 issue of the San Francisco Wasp-News Letter, confirmed the Gallery's new arrangements:

> "The Modern Gallery Group, formerly located at 718 Montgomery Street will hereafter hold two exhibitions a year,--the first one now being held in the East-West Gallery at 609 Sutter Street, the Western Women's Club--for two weeks until May 26th. The work exhibited represents artists of the younger group who have made a reputation for their protest against academic methods. The exhibit includes the latest work of Julius Pommer."

The opening of the East-West show definitely marked the end of the Modern Gallery. Many of the erstwhile unknown moderns received unusual press comment and became well enough established to open independent studios and some were enabled to travel. Yun went to Paris to further his art studies, Squire Knowles journied to Mexico, while William Hesthal embarked for Europe. Dorr Bothwell chose the Samoan Islands as her locale and there won the favor of her host, Chief Sotoa. Her South Seas series were a sensational Modern Gallery exhibit.

POMMER MARRIES

In 1929 Pommer married Miss Mildred Newell of Los Angeles. Mrs. Pommer is herself an artist, having received her

early training at the Otis Art School in Los Angeles and later at the Chouniard School of Art in the same city. Before she made her permanent home in San Francisco, Mrs. Pommer was employed as a costume designer, by the Paramount Motion Picture Studios. In San Francisco Mrs. Pommer attended the California School of Fine Arts, took up sculpture under Bufano, and later spent two years of study in the Hartwell School of Design. Mrs. Pommer has done several murals in local buildings and a sculptured head for Ransohoff's store in San Francisco. Here, too, she was employed to do fine color matching and difficult dyeing, which require artistry and a working knowledge of color. She has exhibited in the Oakland Art Gallery and her work has been seen in several San Francisco Art Association Annual shows. Her chief medium is oil, although she sometimes works in water color and tempera.

LOCAL EXHIBITIONS

In May 1929, Pommer contributed several pictures to the Chinese Famine Relief Fund Exhibition, which was held locally in the Curtis Gallery on Sutter Street. Receipts from the sale of the art gifts were donated to the Chinese famine sufferers.

In the San Francisco Art Association show of 1931, Pommer displayed many splendid canvases. The following news item covering this exhibition appeared in the San Francisco Examiner on January 25 , 1931:

> "Characteristic of the 'New Members Exhibition' arranged by the San Francisco Art Association, at the California School of Fine Arts, is the emphasis which these artists place on design rather than on academic representation. Among the drawings, too numerous to mention, one likes to point out Julius Pommer's 'Sculptor's Yard,' inspired, it is said, by Ralph Stackpole's outdoor studio. Another conspicuous drawing by the same artist is called 'Houses.'"

From 1932 to 1935, Pommer served on the School Committee of the California School of Fine Arts. From 1932 to 1936, he was an active member of the board of directors of the San Francisco Art Association, of which he was elected chairman for two consecutive years, 1934 and 1935.

In 1934 Pommer exhibited with the California Society of Etchers, of which he had become a member, at the De Young Museum in San Francisco. In 1935 he displayed may etchings and dry points at the Summer Exhibition held at Gump's Gallery in the same city.

At the Annual Graphic Exhibition held in San Francisco in 1935, Pommer showed drawings, etchings, dry points and lithographs. "The Wrestler," one of his best dry points, was purchased for the Albert Bender Collection in the San Francisco Museum of Art. Late in 1935, Pommer sent two prints to Los Angeles where they were shown at the Foundation of Western Art Exhibition, and entered an oil entitled "Bread Line," in the San Francisco Art Association show the same season. In 1936 Pommer's etchings and prints were sent with the California Society of Etchers' traveling show, which

toured ten states and held exhibitions in museums and print rooms in many American cities.

In 1937 Pommer was elected a director of the California Society of Etchers, and in the same year became an alternate director of the San Francisco Art Association. He is at present engaged in producing work in his many media, which include oil, pastel, tempera, varied types of drawing; etching indry point and aquatint, lithography andprintmaking. His latest work is a tempera study of Golden Gate Park Playgrounds.

CONCLUSION

In this monograph has been reviewed the life of an artist whose career is still in process of evolution; a man whose mind is set on a definite course in life, and whose art is influenced by the moods of today. His selection of etchings as his forte is brought about by his unusual feeling for line. He has the ability to produce spontaneous line drawings. While his black and whites are impressive, as yet Pommer has not fully found himself in his art expression with the brush.

Today, Julius Pommer is forty-two years old and has been painting and etching for less than thirteen years. His value to California art annals is evident in his affiliation with the San Francisco Art Association, and his appointment to executive positions in this particular art organization and

the California Society of Etchers. These capacities prove the confidence of his fellow artists in his sober judgment as well as his ability as an artist.

Though modernism in art is a movement many generations old, the existence of new and vital trends is now felt far more keenly in contemporary California art than ever before. Pommer is among the local artists who support the movement. It is of little importance to Pommer whether or not his own art work brings him fame or riches. To play an active part in the drive toward a higher peak in art is his real purpose and to this end he has dedicated his efforts with an almost religious fervor.

JULIUS POMMER

REPRESENTATIVE

WORKS

ETCHINGS:

- Headlock, The
- Studio
- White Church No. 1- 2- 3
- White Church, The
- Wrestlers (Bender Collection)

OILS:

- Backyard
- Bread Line

LITHOGRAPHS:

- Houses

WATER COLORS:

- Number 30

MISCELLANEOUS:

- Bush and Scott (San Francisco Street Scene)
- Camel Back Rock
- Chess Game
- Commercial and Davis (San Francisco Street Scene)
- Composition in White
- Embarcadero (San Francisco Street Scene)
- Landscape
- Sculptor's Yard
- Waiter, The

PRIVATE COLLECTIONS:

Ralph Stackpole, San Francisco
  Backyard (oil)
Charles Erskine Scott Wood
  Number 30 (watercolor)
Ward Montgomery
  Studio (etching)
  White Church (etching)
Anne Bailhache
  White Church (etching)
Sam Bell Wakefield III
  White Church (etching)
Sidney Joseph
  White Church (etching)

Philadelphia Print Club
Headlock, The
Spanish Society for War Relief
White Church

PERMANENT COLLECTIONS:

Albert Bender Collection, San Francisco Museum of Art
Bush and Scott (San Francisco Street Scene)
Commercial and Davis (San Francisco Street Scene)
Embarcadero
Wrestlers, The (dry point)

EXHIBITIONS:

San Francisco, California
Modern Gallery, 718 Montgomery Street
Backyard (oil) November 1926
Sketch
Also oils depicting scenes in San Francisco.
One-man show May 1927
Chess Game
Chess Players
Circus, The
Sausalito Hills (landscape)
Waiter, The
East-West Gallery of the Western Women's Club
Represented May 1928
Curtis Gallery
Represented May 1929
San Francisco Art Association
Houses May 1930
Landscape
Sculptor's Yard
Represented 1931
Sculptor's Yard
Houses September 1933
California Society of Etchers Exhibition
De Young Museum
Exhibited 1934
Gump's Gallery (Summer Exhibition)
Etchings and Dry-points 1935
Annual Graphic Exhibition
Wrestler, The (dry-point) 1935
Also a number of drawings and etchings

CLUBS:

Member:
California Society of Etchers (Director, 1937)
San Francisco Art Association (Board of Directors, 1932-1936; Chairman, 1934-1935).
School Committee, California School of Fine Arts, 1932-1935

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Oakland (California) Tribune
September 10, 1933

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Argus, San Francisco
April 15, 1927, p. 4--May 1927, p. 4

Wasp-News Letter, San Francisco
January 31, 1931, p. 12

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August 30, 1935, p. 13--January 1, 1937, p. 15

Art Digest, January 15, 1937, p. 24

W I L L I A M G A W

1891..... . . .

Biography and Works

"STILL-LIFE"--OIL

PROPERTY OF THE ARTIST

WILLIAM A. GAW

An artist, who also is a mechanical engineer, and in lively accord with this machine age, is William A. Gaw, San Francisco painter and engineer. He finds that the discipline of his engineering profession aids his essays into the fine arts.

Today, as a designer of mechanical equipment, he maintains in comfort his family, consisting of wife and two children, and plans to give, eventually, his full time to art. He is helped materially by his wife, who serves as his secretary, and helps in the details of exhibiting his paintings. Much of his leisure is spent in cultivating the lovely garden which surrounds his home and studio in Berkeley, California.

William A. Gaw's paternal grandfather was a Scotch-Irish skipper and shipbuilder. As seaman he sailed to far ports and brought back to his home in Port O'Ferry, County Down, Ireland, beautiful and curious objects gathered in the far corners of the world. To his son, Hugh Gaw, the skipper passed on his love of the sea and his appreciation of the beautiful. Hugh built sail boats, and, as an avocation, painted in watercolors. William A. Gaw, born in San Francisco, November 28, 1891, is a son of the marriage of Hugh Gaw and Mary Anne McCullough, a Scotch-Irish woman, and inherits the purposefulness of his parents' race and the beauty-loving qualities of his father and grandfather.

EARLY INSTRUCTION

When William was six years old his family moved to Berkeley and he was given drawing and painting lessons by J. M. Griffin, of Oakland. For six years these lessons continued, twice a week. On Sundays and holidays young Gaw went on sketching trips with his father. He attended the Berkeley public schools, but his attendance at high school was interrupted by the San Francisco fire of 1906, which adversely affected the fortunes of the family. William left high school without graduating to become a wage earner at the munificent sum of three dollars a week as delivery-boy for a grocery store. Until twenty he continued to contribute a portion of his earnings to the family's finances.

ART SCHOOL

In 1908 when William Gaw was seventeen, he studied painting from life, in night classes conducted by Chapel Judson, at the Mark Hopkins Institute, San Francisco. In the 1912 San Francisco Art Association Annual he had his first works hung in exhibition--an oil and a watercolor. At that time, and for several ensuing years, he was a member of the Sketch Club and on holidays and Sundays sketched from life with a group of artists.

During these years, Gaw also experimented with wireless. In 1915, he began to work as a draughtsman in an engineering office in San Francisco, where he remained for

many years, utilizing most of his spare time for drawing and painting, on his own, without outside instruction.

FIRST PRESS CRITICISM

When Gaw sent three oil paintings to the Annual Exhibition of the San Francisco Association, at the Palace of Fine Arts, the May 22, 1918 issue of the Wasp printed a criticism by Louise Taber:

> "William Gaw is showing two portraits. The one of a man, from all view points, has weakness for its dominating feature. One-half of the poor gentleman's face has faded into the background. 'Phyllis' is produced with hills and dales of paint, so much paint that it requires a healthy canvas to support it. In the upper right corner of her background the pigment gave out. This is perhaps, a timely moment to suggest the Hooverizing of paint in war times. Mr. Gaw has also a study of apples, and while it has no definite drawing, it is rather good, being far superior to the other canvases."

Though Miss Taber's levity may have hurt young Gaw, it is interesting to contrast it with the enthusiastic praise Gaw's work has received in later years.

AS AN ETCHER

Gaw's engineering career progressed, and during his spare time study he achieved the equivalent of a mechanical engineer's training. In 1920, he became interested in etching and built his own press, which was lost in a fire in 1923. He made many studies of old ships, whalers, and other historical craft. A few excellent prints from his plates are owned in San Francisco.

MARRIAGE

On November 22, 1922, William A. Gaw married Helen Texler Baer, graduate of the University of California and also one of Chapel Judson's art students. Mrs. Gaw is interested in her husband's art and assists in every way possible to advance his career. Their two children, Patricia Elizabeth (born 1924), and Robert Baer (born 1929), are now respectively thirteen and eight. The girl shows a talent for art in her school course.

THE FORTY-EIGHTH ANNUAL

Reporting on the forty-eighth Annual Exhibition of the San Francisco Art Association at the California Palace of the Legion of Honor, in 1925, the San Francisco Chronicle comments on one of Gaw's paintings:

> "Distinctly an occasion for congratulations.... oils arrive through color at solidity and richness of form....sometimes with fine elaboration, in the portraits by William Gaw."

Following the Forty-Eighth Annual, Gaw exhibited at the Hotel Claremont Gallery in Berkeley, in January 1926, at Picture Week in San Francisco, and at the third session of Club Beaux Arts.

THE FORTY-NINTH ANNUAL

At the Forty-ninth Annual of the Art Association, early in April, Gaw exhibited more of his work.

His paintings were also included in an exhibition at Paul Elder's. In July 1927, the Argus states:

> "William Gaw....presents a study of pears and apples, Cezanne style. A marine called 'California Coast' is stronger and seems truer."

IN NEW YORK

Beginning early in 1927, Gaw spent a year in New York, where he visited picture galleries and private art shows, an experience which he values above an equal period spent in studying under instructors.

In 1928 Gaw exhibited a still-life in the Beaux Arts show. It was after his return from New York, that he painted his oil of "Fish with Apples" which later received much praise. He exhibited this work at the Galerie Beaux Arts, in its 1929-30 season under the title, "Still Life."

INCREASING RECOGNITION

The first enthusiastic press notice of Gaw's work is that by Aline Kistler, in the San Francisco Chronicle, December 8, 1929. She says of his "tiny paintings" exhibited at the Beaux Arts Galerie that their chief attraction lies in the "broad treatment of such small surfaces." She continues:

> "They seem little more than swirls of paint at close sight but from across the room they seem like rich jewels."

Gobind Behari Lal, of the San Francisco Examiner under date of December 8, 1929, says:

> "Gaw's paintings also border on the illustrative, where he does not bring out the sense of volume, as in the yellow trees in one of his cityscapes, shown here."

The San Francisco Chronicle, December 29, 1929, remarks:

> "William Gaw has a still-life and a landscape in the exhibition. Both are prominent because of their clear, brilliant color. They contrast in their spontaneity with the rich tones of Cuneo's landscapes."

It was about this time that Gaw found himself without employment in his engineering profession. However, the enforced leisure gave him additional opportunity for exercising his artistic talents. Speaking of this period he says, "No artist can do fine work when he is hungry." When a mind is divided between worry about obtaining life's necessities and a desire to paint, it is Gaw's opinion that the painter's art will suffer. Nevertheless, in such a period, he painted some excellent still-life canvases.

Resuming, in 1930, his engineering career, he continued to contribute to various art shows. His watercolor of a harbor view shown that year at an exhibition of the Galerie Beaux Arts, received from Junius Cravens, in the Argonaut, a generous measure of praise. Cravens mentioned "the crisply soft fluidity of its light, colorful tones," and also "a nicely handled still-life."

ART JURY SERVICE

In April 1930 Gaw was honored by an invitation to serve as juror for the Annual Exhibition of the Oakland Art Gallery. He showed "Still Life," a composition of fish and apples, which Gobind Behari Lal, of the San Francisco Examiner, April 6, 1930, characterized as "vital and brilliant." It won eighth place in the exhibition. H.L. Dungan in the Oakland Tribune, April 6, 1930, pronounces the "Still Life" to be after the manner of Cezanne, and comments upon Gaw's happy use of black in the painting.

At this time "Pears" was shown in San Francisco at the Fifty-second Annual Exhibition of the San Francisco Art Association.

WORK SHOWN IN THE ORIENT

The Argonaut, May 3, 1930, announced that in a collection of nearly one hundred watercolors, drawings, etchings, and lithographs by contemporary local artists, taken by Marga Heilbuth to the Orient, Gaw's work was well represented. Exhibitions were held in China, Japan and Honolulu.

In June, when the artist members of the Galerie Beaux Arts held their annual exhibition, William Gaw showed his "Sixth Avenue Elevated," a New York Street scene, and also a still-life. The former was most favorably commented upon by the Argonaut. The San Francisco Chronicle, in writing of the

exhibition, praised Gaw's still-life, stressing his feeling for white in that composition.

His color tones are praised by the Christian Science Monitor, June 6, 1930, in its article on the No Jury Exhibition at the Berkeley Art Museum. The Oakland Tribune, June 29, 1930, mentions Gaw's "Rooftops" in oil, as being particularly rich in color. The San Francisco Chronicle characterizes Gaw's still-life as "a fine, sensitive work, unconfirmed in expression and beautiful in its tonal quality."

EXHIBITIONS IN 1931

The San Francisco Call-Bulletin, reporting the show at the Art Gallery, Berkeley, in January 1931, states that "a few well executed oil still-life paintings, some very impressionistic, are hung by William A. Gaw. The larger paintings are very rhythmic in line, and one, in particular--a flower in a vase--is unusually pleasing."

In March 1931 Gaw was one of fifty-nine artists who showed their work at the No Jury Exhibition, Art Gallery, Berkeley. In March at the Oakland Art Galleries, Gaw was one of the jurors. The Oakland Tribune made favorable comment on his "Painting" having been selected by a general vote of artist visitors as being one of the ten best works shown.

Florence W. Lehre, then Assistant Director of the Oakland Art Gallery, writing in March on the 1931 No Jury

Exhibition, the Berkeley Art Gallery, favorably comments on William Gaw's impressionistic painting called "Ranch House," "So unlike other paintings by this well-known impressionist."

The Oakland Tribune of March 1931, writes of Gaw's harmonious arrangement and use of black in his still-life painting at the Oakland Annual Exhibition, held in February.

On April 3 the Oakland Tribune reports the result of balloting on the pictures shown at the Oakland Exhibition in March. At the time, the Gaw "Still Life" led in the artists' vote for the best painting. Gaw was invited by William H. Clapp, director of the Art Gallery, to be a guest at the 1933 Annual. The Christian Science Monitor, Boston, again commented favorably on his paintings.

In May, in San Francisco, at the Fifty-fourth Annual Exhibition of the San Francisco Art Association, Palace of the Legion of Honor, Gaw hung four of his flower paintings. The Legion of Honor Purchase prize was awarded him for his "Painting." This picture was added to the permanent collection of the gallery, and Gaw received a $300 purchase prize.

Also, in May at the Annual Exhibition of the Beaux Arts Group, Gaw showed his pictures. In June, at the San Francisco Flower Show, Gaw was represented, along with other California artists, and at the Beaux Arts, during the same month, his still-life painting, "Begonias" received enthusiastic notice.

The San Francisco Chronicle, July 5, 1931, in reporting Patron's Day at the Beaux Arts, states that Mrs. Mortimer Fleishhacker became the owner of a characteristic still-life by William Gaw.

He was well represented at the Christmas exhibit at the Beaux Arts in the month of December; also at the Art Association's first exhibition by members exclusively. Gaw's still-life of apples and pears, was said, by the Oakland Tribune, December 31, to have been one of the best canvases in the show.

ANOTHER BUSY YEAR

In January 1932 the list of California artists showing watercolors at the Palace of the Legion of Honor, San Francisco, included Gaw.

In February he served as juror for the Oakland Annual. The Oakland Tribune of March 6, writes of Gaw's still-life of fruit on a rumpled cloth. His use of grays and treatment of black is commended.

Among the artists to display their work at the Fourth Annual No Jury Exhibition at the Berkeley Art Museum, in March, Gaw is named as a contributor.

Also in May, the Beaux Arts group gave its exhibition--an annual affair--at which Gaw showed "Low Water," a landscape, and a still-life painting called "Flowers," the former winning the commendation of Junius Cravens in the Argonaut of May 27, 1932.

At the close of the Art Exhibition at the Palace of the Legion of Honor, many of the paintings were shown at the Oakland Art Gallery in June and July, having been selected for this showing by vote of qualified artists. Four of Gaw's paintings were chosen--among them, "Painting," "Still Life," and "Wilting Flowers."

In July and August of the same year, the First Annual Summer Exhibition by California artists' was held at the Palace of the Legion of Honor. It was made up of approximately thirty-five Northern California artists and a like number from Southern California--one oil painting being allowed each contributor. Gaw was among the invited artists. His subject was a rabbit and fruit still-life. Cravens in an August issue of the Argonaut, wrote among other things:

> "....The canvas is an excellent example of the lesson that 'modernism' has taught the progressive painter. Gaw's realism is substantial. It is dominated by definite pattern, and is executed with the utmost simplicity. Yet it is completely convincing in its relation to life."

The San Francisco Examiner and the Oakland Tribune also wrote highly of this work.

Again, in August, Cravens praised Gaw for work exhibited at the Vickery, Atkins and Torrey Gallery, San Francisco, where famous foreign artists' works often appeared.

In September Gaw exhibited at Gump's, San Francisco, with a group of other artists. All the pictures in this show were nature studies.

Gaw canvases formed a part of the exhibit of Thirty-six paintings from Northern California Artists, on display at the Los Angeles Museum in October. His "Rabbit" was favorably commented upon by Arthur Millier, well-known art critic of the Los Angeles Times.

In November 1932, Gaw entered a competitive exhibition of paintings by California artists at Gump's, San Francisco. His four paintings are spoken of by the critics as "exceptionally well painted still-life paintings," as "good subject matter....he had handled pinks and greens with a sure eye;....the fruit and leaves were outlined in black, and the colors were rich."

EXHIBITS AT CHICAGO ART INSTITUTE

It was announced in the Berkeley Gazette, December 8, 1932, that "William A. Gaw has a still-life canvas....at the Forty-fifth annual exhibition of American Painters, now being held at the Chicago Art Institute. This picture has been honored by being chosen to be included in the exhibition of the American Painters to be sent over the Eastern Circuit."

"The most beautiful bit of color in the show, to my mind," is what the Los Angeles Times critic, Millier, said of Gaw's "Pears," shown in the Pasadena, California, Sixth Annual Exhibition of oils, in January 1933.

It was announced in February that at Courvoisier's Gallery, San Francisco, artists would hold a "Barter Show." Gaw offered still-life paintings in oil.

In March, at the Oakland Museum, Gaw was guest of honor and showed seven still-life paintings in oil. Cravens felt them to be "probably the most notable works in that medium," at the show. Gaw also served as a juror. His paintings were described by H. L. Dungan, of the Oakland Tribune, March 12, 1933, as "good canvases, handled in a free and easy manner, generally with many black lines so skilfully placed as not to offend. Gaw's work is marked by a rare quality of color. Sound painting, this, in any show."

In September Gaw displayed a self-portrait at the Palace of the Legion of Honor.

Of the second installment of the exhibit of the San Francisco Art Association at the California School of Fine Arts, the San Francisco Chronicle, October 8, 1933, praises Gaw's still-life study of fruits and flowers. Again his work was likened, in a sense, to that of Cezanne. His use of color was extolled.

"The Wreck" a sketch by Gaw, was entered in the Oakland Art Gallery Exhibition in October and November.

Again Gaw was called as a juror, this time for the Eighth show of the San Francisco Society of Women Artists, in November 1933.

EXHIBITS IN NEW YORK

At the Exhibition of Paintings and Sculpture at the Museum of Modern Art, New York, in December 1933, Mr. Gaw was

one of seven Bay District (California) artists whose work was accepted. "African Marigolds" represented him. Margaret Breuning, in the New York Evening Post, December 16, intimated that his work somewhat suggested Odilon Redon's art, mentioning the canvas as "a delightful flower piece."

In San Francisco, the Coit Tower Murals formed a part of the program of the Civic Works Administration which was establishing an art phase known as the Public Works Art Project, it being a first attempt to preserve contemporary art and to protect the living, productive artists of the country.

Although Gaw was invited to contribute his art decorations to the interior of the Coit Tower, for some reason his work does not appear there with his contemporaries.

At the Spring Flower Show, at the Art Center, San Francisco, April 1934, several of Gaw's still-life paintings were shown, and in the same month he was awarded second prize at the Oakland Art Gallery's Annual for his "Still Life 999."

In May his still-life paintings shown at Courvoisier's Gallery, received favorable comment by the critics.

WHITNEY MUSEUM OF MODERN ART HONORS GAW

Gaw was one of sixteen painters in all the United States whose work was chosen for exhibit by the Whitney Museum of Modern Art in New York. A New York critic pronounced him "a painter of power in his own right."

His "Still Life 999" received an award of merit at the Los Angeles Association Exhibition in June. At the Art Center, San Francisco, he showed "Yellow Rose," his characteristic black lines appearing on stems and leaves. Critics were in accord in praising it. It was shown in September at the second monthly exhibition at the Legion of Honor Palace and was again enthusiastically praised.

Gaw represented the Northern California group of artists in October at the Palace of the Legion of Honor in a show called "Western Oil Paintings." Only those considered the best artists from the West, Northwest and Southwest were included in the list.

In Oakland at this time, the Second Annual Exhibition of watercolors, pastels, prints and drawings was held at the Oakland Art Gallery. Gaw entered his "watercolor" --a still life.

ONE-MAN SHOW IN OAKLAND GALLERY

A later one-man exhibition was said by Dungan, in the Oakland Tribune, November 11, 1934, to be the "best one-man show ever held in the Oakland Gallery" and grew enthusiastic over the abilities of Gaw. Glenn Wessels in the Argonaut of November 9, shared Dungan's enthusiasm, pointing out that:

> "Consciously or unconsciously the painter uses Cezanne as his point of departure, but stops to pay his respects to Degas....One could believe that had Cezanne been as skillful a tech-

> nician as Gaw he might have explored these same paths of Post Impressionism.
>
> "....'Arrangement in Blue' and 'Summer Flowers' show that Gaw is no slave to his masters.... One feels after viewing his work that there is much more 'since Cezanne' than the Frenchmen who purport to represent this phase of painting have expressed. In this sense Gaw is entirely original....has brought out much beauty that no one heretofore had discovered."

Junius Cravens, in the San Francisco News, November 17, 1934, too, lauded Gaw's work and characterized him as "one of the really fine painters of today." Cravens was particularly interested in the artist's still-life paintings, but also gave full credit to his landscapes.

The following week the Wasp News-Letter carried the announcement of a show at Courvoisier's Galleries in which new canvases by William Gaw would appear. On December 8, this periodical called attention to portraits by William Gaw, included in this show. The Chronicle wrote about Gaw's "characteristically delicate and charming flower studies."

During the month of December his work was also included in a group show at the Art Center, San Francisco. An exhibition of "duck pictures" this time.

REDONESQUE QUALITY NOTED ON PACIFIC COAST

In January 1935 the Fifty-fifth Exhibition of the San Francisco Art Association was held in the War Memorial Building. Among the four hundred and fourteen canvases chosen, Gaw's landscape, "California Evening," aroused much

interest. H.L. Dungan in the Oakland Tribune described it as "a landscape with hills and flowering trees, a glorious glow in the sky. This is a good painting." At the show Gaw served with two others on the jury of selection as well as on the jury of awards.

Jehanne Bietry Salinger wrote in Le Courier du Pacifique, January 17, 1935, a comprehensive review of the exhibition. She called William Gaw "our American Odilon Redon, when it comes to his flower studies. His 'African Marigolds' is one of the glories of the main gallery." She foretold "it would soon grace one of our museums."

At the Art Association Annual and also at a regular monthly exhibition at the Palace of the Legion of Honor, he showed a sketch in oil called "Sausalito." Dungan wrote of it:

> "It shows that hillside town....Gaw is clever at this sort of thing--the suggestion in a few bold strokes of house and hills."

Gaw's name is listed among the exhibitors at the Oakland Art Gallery, Municipal Auditorium, in March. This was an annual show of paintings and sculpture.

In two exhibitions, held in April 1935, in Los Angeles, at the Foundation of Western Art, the works of thirty San Francisco artists were included, among them William Gaw. Of his "California Evening," Millier of the Los Angeles Times, said:

> "It is romantic. Its colors have the mystical quality of warm twilight, when color has a brief life of its own."

He received, in May, Honorable Mention for his "African Marigolds" at the Sixteenth Annual Exhibition of Painters and Sculptors at the Los Angeles Museum in Exposition Park. At the Art Center, San Francisco, in the same month, he showed "Gladiolas."

On June 21, 1935, it was reported in the Argonaut that Gaw had sold some of his work exhibited at Courvoisier's. "California Evening" was on exhibit at this gallery during June.

In September Gaw was showing his work in the Art Center and at the First Graphic Arts Exhibition of the San Francisco Art Association at the Museum of Art. He was included in the list of contributors to the Water-color Annual of the San Francisco Art Association held during November, 1935.

"Yellow Roses" received First Award in February 1936, at the San Francisco Art Association's Fifty-sixth Annual.

WORKS DONATED TO AID THEATRE UNION

In the spring of 1936, Gaw donated some of his paintings toward raising funds for the production of plays of social significance by the East Bay Theatre Union.

In March, at the Oakland Art Gallery's Annual, Gaw showed "The Black Hill."

In the spring of 1936, for a short time, Gaw was connected with a Federal Art Project, during which period he painted two still-life pictures--"Fruits" and "Pink Roses," which belong to the permanent collection owned by the government to further public appreciation of living artists.

In May, at the Los Angeles Museum, an interesting art show was held which included prize-winning work from their annual exhibits since 1922. Gaw's "African Marigolds" again received the critics' praise.

A FRUITFUL AUTUMN--1936

Late in September he exhibited at Mills College Oakland, and at the Oakland Art Gallery, in October. His unusual technique in "Oaks at Greenbrae" was described at some length in the Oakland Tribune and heartily praised. In October, Gaw served as a juror for the Oakland Annual Watercolor Show. In the same month he was lauded by the Los Angeles Times for the "paint quality" in his flower pictures.

William A. Gaw was given first award at the Bay Region Art Association's Second Exhibition of Watercolors at the Oakland Art Gallery in November for his picture "Fish," which together with his "Peaches," and "Oaks at Greenbrae" were entries in the show.

1937 DIRECTOR--SAN FRANCISCO ART ASSOCIATION

The New Year's Day edition of the Argonaut announced that among the directors of the San Francisco Art Asso-

He was scheduled to show some of his work in January at the Courvoisier Galleries, San Francisco.

At the Fifty-seventh Annual of the San Francisco Art Association Gaw showed a flower piece and "Gile's Porch." The former, a picture in Gaw's notable manner, of white chrysanthemums in a blue vase; the latter "an unfamiliar subject," furniture and landscape in which Gaw shows the "same exquisiteness and probity."

The Examiner of April 1, announced that the chief honors of the 57th Annual exhibit had gone to William Gaw, his "Gile's Porch" having been awarded both Museum Purchase Prize, $300, and the Artists Fund prize, $100. This oil painting became a part of the Museum's permanent collection, and the critics agreed that Gaw richly deserved the awards.

At the same time the above show was in progress, another was going on in Los Angeles at the Foundation of Western Art. Under the heading "Gaw's work at Exhibition Praised" the Hollywood Citizen-News, April 3, 1937, its art critic, Herman Reuter, mentions Gaw's two still-life pictures as being "far and away superior to anything of the kind that has been turned out recently in California." One of the pictures was "Still-Life Arrangement;" the other "Peaches."

On April 10, 1937, the same critic wrote of the Eighteenth Annual Exhibition of Paintings and Sculpture at the Los Angeles Museum:

> "We pause before William A. Gaw's study of a pot of cyclamen and group of pears, and decide it is the best still-life in the exhibition, if not indeed the best painting. Here is a man who has color in his heart, and happily does not feel called upon to be stylish in selection of subject matter and treatment.

In April, the first annual show by California still-life painters was held at the Foundation of Western Art, Los Angeles. In the Los Angeles Times, April 25, appears the art editor's terse comment on Gaw's contribution:

> "William Gaw, who carries magnificently on from Cezanne, makes a moment out of apples and a tablecloth."

PHILOSOPHY

William A. Gaw, painter and engineer, believes simplicity is the keynote of both successful engineering and painting. He defines a good painting as one in which every square inch has interest. It must contain, he believes, good design, good drawing, good color arrangement and beautiful surface quality. He admires originality and thinks that artists should be permitted to do creative work in their individual way.

Gaw feels that, despite his long list of achievements, he is just getting started, and wishes he could work twice as hard as he does. His hope is that he will one day be able to devote himself entirely to painting with no other work at hand to distract him.

Believing that starvation is poor sauce for talent, he thinks young artists should be given aid and not made to

suffer from privation and semi-starvation, as has been the case with too many. It is his opinion that there should be state or national recognition of this problem and a plan evolved for some permanent foundation to aid artists. Too often potential artists are engaged in business and mechanical trades which prevent their following their natural bent. Those with the finest abilities, he thinks, should, as in Europe, be offered the opportunity of adopting painting as a profession.

Often artistic tendencies are observable in work done in factories and on construction jobs. Sometimes, according to Gaw, the finest works of art are expressed in terms of cranes, steam shovels, turret lathes, drilling machines and printing presses, all of which possess simplicity and strength and the beauty of perfect design in relation to function. It is his belief, therefore, that American painting has not developed properly with respect to contemporary times, and as a result, art's finest expressions are not always found in picture galleries.

He considers his own works have been mere "finger exercises" to develop his skill. However, in the process, he has made some pictures that equal and often excel many still-life subjects by world famous artists of the past.

WILLIAM A. GAW

REPRESENTATIVE

WORKS

OILS:

California Evening
Dahlias
Fish with apples
Flowers
Gile's Porch (Permanent Collection, S.F.M.A.)
House Tops
Musician
Painting
Peaches
Pears
Phyllis
Portrait No. 1
Portrait No. 2
Road to California City
Rooftops
Roses
Sausalito (sketch)
Shirley Poppies
Still Life No. 1
" " No. 2
Summer
Summer Flowers
Wine Glass, The (Bender Collection)
Yellow Roses

WATERCOLORS:

Color Note
House Boat, The
Rocks and Surf
Still-Life (Bender Collection)
Trees
View of a Harbor
Winter Sky

MISCELLANEOUS:

African Marigolds
An Actress
Banford, Mr. S.
Begonias (still-life)
California Coast (marine)
Crescent City Lighthouse
Dance, The

Farm House
Fish
Gladiolas
Louise
Low Water (landscape)
Maidenhair Fern and White Carnations
Miss H. S.
Mt. McLaughlin
Mountain, The
Oaks at Greenbrae
Our Camp in the Forest
Pink Roses (still-life)
Rabbit and Fruit (still-life)
Ranch House
Sixth Avenue Elevated
Sleepy Creek
Spring Blossoms
Southern Oregon
Tiburon Summer Day
Vase of Roses
Westling, Mr. E. H.

PERMANENT COLLECTIONS:

San Francisco Museum of Art
Giles Porch (oil)
Still-Life (watercolor) Bender Collection
Wine Glass, The (oil) " "
Palace of the Legion of Honor, San Francisco
Painting

PRIVATE COLLECTIONS:

Mrs. Mortimer Fleishhacker, San Francisco
Begonias (still-life)

EXHIBITIONS:

San Francisco, California
San Francisco Art Association
Oils and watercolors 1912
Interior November 1916
Winter Sky (watercolor)
Portrait Sketch of the Man
with the Blue Necktie
Spring Blossoms
Apples May 1918

57th Annual	1937
Flower Piece, A	
Gile's Porch (oil) (awarded both the Museum Purchase Prize, $500, and the Artist Fund Prize, $100)	
Galerie Beaux Arts	
Represented	October 1926
House Boat, The (watercolor)	December 1928
Musician (oil)	
Trees (watercolor)	
Landscape	September 1929
Landscape	December 1929
Still-Life	
Red Flower (still-life)	June 1930
Sixth Avenue Elevated (N.Y. Street Scene)	
View of a Harbor (watercolor)	
Represented	May 1931
Represented	December 1931
Flowers	May 1932
Low Water (landscape)	
Still-Life	
Paul Elder's Gallery	
California Coast (marine)	July 1927
Also a study of pears and apples	
Represented	February 1931
Watercolors	January 1932
Rabbit and Fruit (still-life)	July 1932
Self-portrait	September 1933
African Marigolds	September 1934
Vase of Roses	
Yellow Roses	
Western Oil Painting Show	October 1934
Represented California	
Sausalito (sketch in oil)	February 1935
Vickery, Atkins and Torrey Galleries	
Exhibited	August 1932
Gump's Gallery	
Represented	September 1932
Exhibited four paintings	November 1932
Courvoisier Gallery	
Still-Life (Oil)	February 1933
California Evening	June 1935

Phyllis
Portrait
Portrait — May 1919
Sleepy Creek
Third Jury Free Exhibition
Dance, The
Miss H. S.
45th Annual — November 1921
An Actress
Banford, Mrs. S.
Louise
Our Camp in the Forest
Southern Oregon
Wrestling, Mr. E. H.
46th Annual — December 1922
Color Note (watercolor)
Crescent City Lighthouse
Mr. McLaughlin
Rocks and Surf (watercolor
Represented — 1925
Exhibited — April 1926
49th Annual — 1927
Farm House
Mountain, The
Still-Life
Tiburon Summer Day
Fruits and Jars — May 1930
Pears
Still-Life
Housetops (oil) — May 1931
Painting (oil)
Still Life No. 1 (oil)
" " No. 2 (oil)
54th Annual
Flowers (oil)
Painting "
Still-Life (oil)
Wilting Flowers (oil)
Still-Life Study of fruits and flowers — October 1933
War Memorial Building — January 1935
African Marigolds
California Evening (landscape)
Sausalito (sketch in oil)
Represented — September 1935
Watercolor Annual — November 1935
Represented
56th Annual — February 1936
Yellow Roses (First Award)

Ranch House
Represented March 1932

Hotel Claremont Gallery
Exhibited January 1926

Pasadena, California
Pasadena Sixth Annual Exhibition of Oils
Pears (oil) January 1933

Los Angeles, California
Los Angeles Art Association
Still-Life (Award of Merit) June 1934
Los Angeles Museum of Art
Rabbit October 1932
African Marigolds (Honorable Mention) May 1935
African Marigolds May 1936
A study of a pot of cyclamen and group of pears April 1937

Foundation of Western Art Exhibitions
California Evening April 1935
Peaches April 1937
Still-Life Arrangement

Chicago, Illinois
Chicago Art Institute, 45th Annual Exhibition of American painters December 1932
Still-Life

New York City, New York
Whitney Museum of Modern Art
African Marigolds December 1933
One of sixteen painters in the whole United States to be represented 1934

Also represented in exhibitions held in China, Japan and Honolulu, Hawaii.

Art Center
(Spring Flower Show) April 1934
Still-Lifes
Yellow Roses August- 1934
Duck Pictures December 1934
Gladiolas May 1935
Represented September 1935

Oakland, California
Oakland Art Gallery

Still-Life (A composition of fish and apples)	April 1930
Still-Lifes	February 1931
Represented	March 1932
Painting	June 1932
Still-Life	
Wilting Flowers	
Represented	March 1933
Wreck, The (sketch)	October 1933
Still-Life (2nd Prize, $25)	April 1934
(2nd Annual Exhibition of Water-colors, pastels, prints and drawings)	October 1934
Watercolor	
(One-Man Show)	November 1934
Arrangement in Blue	
California Evening	
Dahlias	
Road to California City	
Roses	
Summer	
Summer Flowers	
Wilting Flowers	
Represented	March 1935
Black Hill	March 1936
Oaks at Greenbrae	October 1936
(Bay Region Art Association Exhibit)	November 1936
Fish (First Award)	
Peaches	
Oaks at Greenbrae	

Mills College

Oaks at Greenbrae	September 1936

Berkeley, California
Berkeley Art Museum

Rooftops (oil)	June 1930
Still-Lifes	January 1931
(No-Jury Exhibition)	March 1931

AWARDS:

Oakland Art Gallery, Oakland, California, 1930
Eighth Place for "Still-Life" (composition of fish and apples)

California Palace of the Legion of Honor, San Francisco, 1932
$300 Purchase Prize for "Painting"

Los Angeles (California) Art Association, 1934
Merit Award for "Still Life"

Oakland (California) Museum, 1934
Second Prize $25, for "Still Life"

Los Angeles (Californis) Museum 1935
Honorable Mention for "African Marigolds"

Bay Region Art Association (2nd Exhibition at the Oakland Art Gallery), 1936
First Award for "Fish"

San Francisco Art Association 1936
Medal of Award for "Yellow Roses"

San Francisco Art Association 1937
$300 San Francisco Museum of Art Purchase Prize and the $100 Artist Fund Prize for "Gile's Porch"

CLUBS:

Member:
San Francisco Art Association
Sketch Club (since 1912)

WILLIAM A. GAW

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J O S E P H M. S H E R I D A N

1897..... . . .

Biography and Works

"BLACK AND RED CONDE DRAWING"

PROPERTY OF THE ARTIST

JOSEPH SHERIDAN

INTRODUCTION

Joseph Sheridan--or simply "Joseph," as he prefers to sign his works--is one of the younger group of San Francisco's artists whose success in what we term modern painting is the result of honest study, growth, and experimentation. Sincere and unaffected, he has submitted to disciplined training not only in art, but in writing, dramatics, teaching and lecturing. Consequently, the modernity of his work is not the unformed product of one fumbling in unfamiliar fields, but rather the ripe harvest obtained by tested adaptations of increasingly wider range of media and ideas for the purpose of ultimately achieving more complete expression.

GENEALOGY

Joseph Marsh Sheridan was born in Quincy, Illinois, March 11, 1897, son of Joseph L. Sheridan and Charlotte Pieper Sheridan. The father, a native of Kankakee County Illinois, spent the greater part of his life in commercial pursuits as proprietor of the Sheridan Stove Foundry in Quincy. Charlotte Pieper's parents were prominent in the life of the community and her father, William H. Pieper founded and edited Quincy's first newspaper, The Quincy Tribune. First printed in German, owing to the large teutonic population, it was renamed Germania, but later became an English publication.

The artistic inclinations which appeared in Joseph Sheridan may have been inherited from his maternal grandmother, of whose three children one was an able draughtsman, another a portrait painter, and the third adept at woodcarving.

Roy Sheridan, Joseph's brother, is a commercial artist.

EARLY TRAINING

Joseph spent his boyhood in Quincy where he attended the local grade schools and high school. When in high school his ability for writing and sketching was recognized and he was made art editor of the school paper. He also produced other art work required by the school.

Graduating in 1917 Joseph, along with a few of his chums journeyed to Wisconsin and enrolled in Beloit College. During his four years in college Joseph became intensely interested in dramatics. A member of the college players, he produced a one-act, one-character play called "Sheepskin," in which he played the only role. He also was literary editor of the college paper. In 1921 he received his B. A. degree and left for New York City where he hoped to become an actor of consequence.

The two years which Joseph spent in New York were filled with activity and he sought to satisfy his artistic longings in various ways. He clung firmly to acting, how-

ever, and became a member of the Stuyvesant Players with whom he appeared for nearly two years. During this period he enrolled in the University of New York and Columbia University, attending lectures on dramatics. At odd times he wrote for an economic magazine published in New York, and attended night classes at the Art Student's League.

INSTRUCTORSHIPS

Though he studied for some time with this well known group, he had not then determined to follow art exclusively as a career. In 1923 he returned to his home in Quincy and for a year taught English and dramatics in a public school. He acted occasionally with Quincy's "Little Theatre" and sketched in his spare time. The following year he again left home to accept a position with the New Mexico Military Institute in Roswell, New Mexico, where he was instructor in English and economics.

CHICAGO NOTICE

In 1928 Joseph decided to abandon teaching, writing, and acting and concentrate his efforts solely upon art. Traveling eastward once more, Sheridan entered the Chicago Art Institute, coming under the guidance of John Norton, famed muralist, in the life classes, and Philbridk Oberteuffer in painting and composition. While in school Sheridan disposed of much of his work to friends in Chicago, and with this money and his savings managed to pay for his course.

In 1929 Sheridan went to Minneapolis where he accepted a position as instructor in drawing and painting at the University of Minnesota. He continued his art training during his one year stay at the University, in the group life classes conducted by Edmund D. Kinzinger, whose favorable attitude toward modern art greatly influenced young Sheridan's work. Joseph's early showings were soon noticed by local art critics. In the 1929 exhibition given by the Minnesota Institute of Art he displayed three drawings of unique design which received as a group first award for drawing; a prize of seventy-five dollars. The drawings were entitled "Main Street, St. Ignace," "Goodreau Alley, St. Ignace," and "Moran Bay, St. Ignace."

Burt Allen, art critic for the Minneapolis Sunday Tribune commented as follows in the October 6, 1929 issue of that publication:

> "The fifteenth Annual Exhibition of the work of Twin City artists, which opened yesterday at the Minneapolis Institute of Arts, ought to please everyone. It is neither ultra-conservative nor ultra-modern. The trend we must admit, is toward the modern point of view, but so is the trend of all contemporary art. Whether you like it or not it is there.
>
> "....J. M. Sheridan, a newcomer in the local ranks, shows himself an accomplished and intelligent draughtsman in his three drawings, which as a group, received first prize in their class."

In the Christian Science Monitor of the same date appeared this article concerning the same show:

> "....A group of three drawings by J. M. Sheridan, a new arrival among local artists, was accorded first prize in the class. Mr. Sheridan draws with simplicity, lightly but surely, trusting to the lines of the composition rather than to varying weights of his crayon for emphasis."

Late in the same year Sheridan sent several watercolors and drawings to the Chicago Institute of Art Watercolor Exhibition, and received gratifying approval. The following spring he returned to Quincy and established a studio where he worked and exhibited for a full year.

CALIFORNIA

In the summer of 1931 Sheridan journeyed to California for the purpose of studying under Hans Hoffman at the University of California at Berkeley. This internationally known instructor from Munich, Germany, and one of the outstanding leaders of the modern art movement on the Continent, was at this time guest instructor at the University. Sheridan opened a studio in Berkeley and produced a great deal of work during his first years' residence.

His canvases had indicated the influence of study under his former masters John Norton and Edmund D. Kinzinger and now began to reveal a new stimulus under the inspired guidance of Hoffman. His style developed noticeably and the special technique which he acquired began to receive attention from artists' critics, and patrons.

At first, showing only in Berkeley and Oakland, he later appeared in San Francisco Galleries. In the course of the next year he had sent his paintings to most of the major cities in California, by special invitation, for group and one-man shows. Many of his canvases were sold throughout the State, and the popularity of his unusual style resulted in numerous requests for portraits.

GROWING RECOGNITION

Sheridan became very popular in the east-bay district and was asked to show his work more intensively in local galleries. Responding to solicitations made by various art organizations, Sheridan gathered together work which was hung in galleries in both eastern and western cities.

To an exhibition at the California Palace of the Legion of Honor in San Francisco, Sheridan sent many paintings and drawings which were reviewed by the Berkeley Gazette, date of June 10, 1932:

> "Joseph Marsh Sheridan, Berkeley artist, has a display of drawings and paintings in water-colors and tempera at the California Palace of the Legion of Honor in San Francisco.
>
> "Sheridan's tempera paintings are done on wood panels, in some cases having the wood carved in low relief as in his painting 'Before the Sea,' where a large scaled head appears against the wavy green background representing the sea, and a blue sky above. A number of the pictures are strongly influenced by cubism, as in the ones entitled 'Painting-Composition' and 'Painting-Head.' Several of the pictures are symbolical in title as well as intention, as those called 'Thought' and 'Reverie' and, naturally,

> where the artist stresses design and composition in the largely abstract forms, there must necessarily be a large degree of symbolism throughout his work.
>
> "In his drawings, some of them in blue ink and largely sketchy outlines, his work has a resemblance to that of Lionel Feininger one of the 'Blue Four' and more of that of Professor Hoffman, both of which artists have exhibited at the California Palace of the Legion of Honor.

To the art center in his native city, Quincy, he forwarded a group of drawings, pen and ink sketches and water-colors, comments on which received ample space in Illinois papers.

Quoting the Quincy Herald Whig of August 16, 1932:

> "A one-man exhibit of the work of Joseph Sheridan, Quincy artist, who is now in Berkeley, California, has arrived at the Art Center, and will be exhibited to members and friends of the Art Club beginning Saturday morning. The collection, which is extremely modern, and which comes from the Palace of the Legion of Honor in San Francisco, where it was shown last, contains seventy drawings in pencil, pen and ink, and water-colors, and also three of Mr. Sheridan's prize-winning sketches made by the artist three years ago."

Later local showings were held at the California School of Fine Arts, the Courvoisier Gallery and the Art Center in San Francisco, while a subsequent show filled the galleries of the Hotel Durant in Berkeley. To the Chicago Institute of Art he contributed a splendid collection of his arresting paintings. Still another group of pictures graced the walls of the Denny-Watrous Gallery in Carmel, California, while an imposing array was being displayed in Bader's Art Gallery in St. Louis, Missouri.

The year 1933 found the agile brush of Sheridan producing even more work than before. Requests for one-man shows of his engaging pictures were increasing, and the artist found little leisure from his task of preparing work for scheduled exhibitions. Not satisfied with the quality of ready-made colors, Sheridan often worked far into the night, grinding his own pigments. Once interested in a portrait or sketch, he would work continuously, forgetting everything else, and until it met with his entire satisfaction he could not lay aside his brushes.

His first show of the year was with the group exhibition of the Society of Progressive Artists, held at the City of Paris Gallery in San Francisco. This was later moved to the California Palace of the Legion of Honor in the same city.

THE ABSTRACTIONISTS' SHOW

When these canvases were removed, a new group of his unusual paintings replaced them, representing him in the loan exhibition in May 1933, of the European and American Abstractionists, with whom he had become associated. This entire exhibition traveled over America and the Continent continually for two years.

June found Sheridan's work in the Mackay-Cantell Studios, Berkeley, and the Mills College Gallery, Oakland, California. Through the Summer and Fall his request exhibi-

tions for one-man shows were viewed in many eastern cities. The exhibition at the Robin Hood Galleries in Piercefield, New York, was so popular it was held over for a month.

Sheridan sent a collection of his work for exhibition to the University of Minnesota, and in local galleries, such as the Community Center, the Art Center, the Courvoisier Galleries in San Francisco, and the Oakland Art Gallery in Oakland, California, were seen varied shows of his latest efforts.

"THE ART OF THIS AGE"

Of particular interest was a one-man show at the State Normal School in Potsdam, New York.

The Herald-Recorder of Potsdam issued, on October 13, 1933, the following:

> "The exhibition of Modern Art, on Tuesday October 17th at the Normal Museum, should be a notable event in this community. It brings to our 'Main Street' examples of masterful modern art. The collection installed at the Museum is the work of Joseph M. Sheridan of Mills College, California, and bears the highest honors awarded west of the Rockies. Each example is an adventure into the fundamentals of art. The artist is as fearless as Columbus or Lindbergh. He draws in the terms of all knowledge. Mathematics, Philosophy, Biology and Music are common motifs for these very profound and abstract manifestations.
>
> "The Normal Museum will have the honor of giving, in Northern New York, the first authentic exhibition of the art of this age."

ARCHIPENKO AND THE MILLS COLLEGE MURAL

One of the outstanding events of the year for Sheridan, and unquestionably an immeasurable influence on his present interpretations in art, was his association with Archipenko, then instructor in sculpture at Mills College. Sheridan was offered a scholarship in the classes tutored by this modern sculptor, in exchange for the execution of a 4' x 5' tempera mural, to be placed in Mills College. Gratefully accepting Sheridan began at once on the panel, selecting "Education" as his theme. Three girls, evidently students, are shown in the foreground, with the College buildings and trees in the background, rearranged to suit the artist's fancy. Later he was called upon to design the sets for the Mills College play entitled "Les dames aux chapeaux verts" (The ladies of the green hats), for which work he was highly praised.

Concerning Sheridan's accomplishments in art work, the following article, written by Joseph A. Danysh, appeared in the San Francisco Argonaut of October 6, 1933:

> "Only rarely in the dull round of exhibitions does one encounter a painter with the power to evoke unqualified enthusiasm. Some may show promise and progress, others technical facility, sincerity and integrity far beyond that of a mere Ceasar's Wife, but too often, in spite of all these virtues, there is lacking the vision and the power to make a picture, a drawing, or a piece of sculpture transcend medium and technique to take on that one quality alone that can make it live. There is at least one exhibit on the boards this week possessing that quality.

"Joseph Sheridan (he leaves off the surname in signing his pictures), currently exhibiting pastels and water-colors at the Art Center, is by no means a newcomer to the American art world. His one-man show at the Palace of the Legion of Honor last year was one of the outstanding exhibits of the season and his present Art Center show is running concurrently with a larger exhibition of oils in New York.

"Our journalist art reviewers, in groping for an estimation of Sheridan's work, have already and undoubtedly will continue, to babble such stupidities as 'modernistic,' 'abstract' or 'cubistic.'

"His drawing is delicate and sensitive without ever becoming specious. His color harmonies breathe of refinement and intelligence. There is a quiet breadth to his compositions; a warm personal quality pervades even his simplest design. There is variety in the moods of the twenty or more works in his show. 'Dancer Resting' is a portrait, relaxed and calm; 'Tea Ship,' a tall gaunt two-master in the dim light of early evening, offers striking contrast to the vivacity of his 'Landscape,' and the dark richness of 'Standing Figure.'"

BELOIT COLLEGE COLLECTION

At the close of the year Sheridan sent three pictures to Beloit College, Michigan, where a plan was formulated to collect work which would be housed in the college as a permanent collection.

At the opening of the 1934 art season, Joseph first exhibited at the Hotel Durant Gallery in Berkeley. Following this he was asked to exhibit in the Danysh Galleries in San Francisco to which show he contributed more of his interesting portrait studies, done in his individual style.

PIEDMONT HIGH SCHOOL MURAL

In March of 1934 Sheridan was commissioned to execute a mural for the high school in Piedmont, California. The subject chosen by the artist for the 9' x 14' panel depicted Education in California.

A news item appearing in the March 1, 1934, edition of the Piedmont Highlander, quotes Sheridan on the subject:

> "....In the mural itself, the missions will probably be the most important feature, according to the point of view of course,' continues Mr. Sheridan. 'They express the environment of early California. The arts, such as music, poetry, and plastic arts, will be represented by a figure at the bottom of the painting. Believing the foundation of life important in the connection of education, the theme I have chosen for this is the Mother and Child to be placed in the upper region of the picture. Throughout the mural, art will be emphasized instead of the usual industrial theme.'"

Sheridan was fortunate in selling many of his works as a result of his 1934 exhibitions. The purchase of his pastel, "Abstract Composition," was probably the most important, since it placed his work among the items in the famous Arensberg Collection, in Los Angeles, rated as the finest collection of modern and abstract art in the United States.

SHERIDAN'S PLACE IN MODERN ART

In March 1935, Sheridan held a joint exhibition with John Greathead, of Vallejo, California, at the San Francisco Art Center.

Reviewed by Glenn Wessels, art critic of the San Francisco Argonaut, Joseph's drawings drew the following remarks in the March 3, 1935 issue of that magazine:

> "Joseph Sheridan is not just another abstractionist. He is one of the few painters in California who has approached closely the goal of sound pictorial organization. Sheridan's drawings at the Art Center are not pure abstraction. Indeed the relationship to subject matter is seldom lost, but that subject matter is seen in a rhythmic fashion. The silhouettes flow around form as solidly architectural as the bay bridge towers, and yet each drawing is deliberately balanced in two dimensions as well.
>
> "The draughtsman walks the tight rope between the illusion of space and complete flatness with remarkable success, fulfilling completely da Vinci's paradoxical requirement: 'the effect of relief where there is nothing in relief.'"

In the San Bernardino Junior College in October, Sheridan exhibited a group of representative drawings and water colors, and during the same month held a one-man show by invitation, at the Joseph Danysh Galleries in San Francisco.

Concerning the latter, Glenn Wessels once again pays homage to Sheridan in the October 5, 1935 copy of the San Francisco Argonaut from which we quote in part:

> "....Such a drawing as 'Chabot Observatory,' these portraits which not only characterize the sitter but are soundly designed, the sensitive landscapes and plastic fantasies which explore the realm of visional harmonies untrampled by the apparent world, will sooner or later bring this gifted and sober painter to prominence. Indeed it is whispered that national recognition will come to him before local. His works are included in a forthcoming book on modern art by a writer of international reputation.

> "Sheridan eschews cleverness, smartness, superficial brilliance for honest search and discovery. He is not theatrically effective but a sound, subtle and sensitive conjuror of visional music. Sooner or later, when the fanfare about lesser and showier contemporaries dies down, the lasting qualities of his work will come into their own.

In 1936 Sheridan displayed his paintings in twelve galleries on the west coast and in the east. At the 56th Annual of the Oakland Art Association were seen several canvases, most noteworthy of which was "Carmel Cypress," a spectral tree enveloped in a heavy mist like a solitary sentinel watching over the lonely coast in the silence of night.

Twenty-five water colors were shown in Sacramento, California, at the Crocker Art Gallery, under the sponsorship of the Kingsley Art Club. To Hollywood, California, where his work was shown at the Stanley Rose Gallery in a joint exhibition with Matthew Barnes, San Francisco painter, Sheridan sent numerous oils; and to the Hollywood gallery of Modern Art, drawings and watercolors.

In Salt Lake City, Utah, in February 1936, Sheridan held an extremely interesting one-man show at the Art Barn.

In the Salt Lake Tribune, February 9, 1936, appeared the following account:

> "Undoubtedly many will find strange and startling the concept of art expressed in the collection now being shown in the main gallery of the Art Barn. But the paintings and drawings by Joseph Sheridan demand study, and closer observation will discover in them an extraordinarily procative viewpoint. Sheridan is an individualist, an ultra-modernist whose work is

divorced entirely from the school of impressionism and has no more to do with naturalism or the pictorial.

"These few and rich sketches, charcoal and crayon drawings of Mr. Sheridan's, a number of them depicting the poses of dancers, might owe something to the School of Cubism or the school of Expressionism, but they are more than either. They are original conceptions, expressive of the creative activity of the mind of the artist, and whether you like them or not their effectiveness and striking achievement of human evolution must be granted.

"His concepts of human evolution are boldly original, the 'Grief,' a pen and ink drawing in which he achieves his effects in sharp contrasts of white light and dark shadows, and the 'Purity,' being things of moment. 'Dawn,' at first glimpse an arrangement of lines and angles, has an amazing depth of suggestion upon closer study. With 'Three Girls by the Sea,' which at first thought suggests a puzzle, 'find the girls,' he achieves interesting expression with a remarkable sparseness of design. A powerful portrait study of 'Dante' is one of the salient items.

"Mr. Sheridan's water colors are weaker than his drawings but his 'Girl in the Rain' has imaginative quality and his subtleties of color become part of the design. Some of his still lifes are studies unusual in abstract values."

Later shows were viewed at the San Francisco and Oakland Annuals, and in the San Francisco Museum of Art Exhibit. Three more college exhibitions of Sheridan's work were held at the University of Kansas, University of Nebraska and Beloit College, Michigan, and a one-man exhibit was sent to the San Diego Art Guild Gallery, and to the Southern California Festival of the Allied Arts in Los Angeles.

Under the present WPA program for the promotion of civic art by local artists, Sheridan is preparing pastel sketches which he expects to use in the mural decoration of a Federal building. These sketches depict the transformation of San Francisco Bay area from its rough beginning to its present state of growth; contrasting the life of the aboriginal American Indian and the Covered Wagon period of the pioneers with modern developments in building and transportation such as skyscrapers and the enormous bridge spans which form an integral part of the character of a twentieth century harbor city.

CONCLUSION

Joseph Sheridan's art is not a direct representation of what he sees with his eyes, but rather his own personal, abstract interpretation of the underlying essentials of whatever subject he may choose. His aim is to express its emotional significance, its relation to present day life, and the rythmic flow by which its individual peculiarities are reconciled with the fluctuating patterns of the times.

Like all serious artists, he is continually absorbed with the problem of a specific analysis of what he is trying to do and of its perfect adaptation to the media which lie within his grasp. As a lecturer, he has dealt satisfyingly with such subjects as "Fourth Dimensional Quality in Art," "My Theme is the Universal Art," "I am a Point of De-

parture," "Art and Nature," "Religion in Art," "Reality and Illusion," "What is a Picture?" "Invention," and "The Creative in Art."

He has not always found life kind, generous, or beautiful, but his scholar's eye has noted the phases of its problems, and his artist's hand is still attempting to encompass them. Mild, gentle, and unassuming, his sensitivity and intelligence are such that he must continually seek, testing his discoveries before presenting them. His works are testimony to Glenn Wessels' words: "....He is....a sound, subtle, sensitive conjuror of visional music." And it is music which runs the gamut of human emotion and experience.

JOSEPH SHERIDAN

REPRESENTATIVE

WORKS

DRAWINGS:

Chabot Observatory
Goodreau Alley
Grief
Main Street
Portrait
Seated Figure
St. Ignace
Two Figures

WATERCOLORS:

Allegory
Before the Sea
Girl in the Rain
Portrait

MISCELLANEOUS:

Abstract Composition
Carmel Cypress
Composition
Dancer Resting
Dante
Dawn
Figure Abstractions
Landscape
Moran Bay
Painting
Painting Head
Purity
Reverie
Standing Figure
Still Life
Thirst
Thought
Three Girls by the Sea
Burnt Clay Figures--an indeterminate number, also two pictures represented in Cheney's book, "Art Expressionism."

PERMANENT COLLECTIONS:

San Francisco, California
War Memorial Museum
Figure Abstractions (pastel) Bender Collection
Portrait (ink drawing) " "
Seated Figure (ink drawing) " "
Two Figures (drawing) " "

Berkeley, California
Public Library (Lending Department)
Collection of watercolors and drawings

University of California
Collection of watercolors, paintings and drawings

Carmel, California
Denny-Watrous Gallery
Collection of watercolors, pastels and drawings

Michigan
Beloit College
132 drawings, pastels and watercolors

Minnesota
University of Minnesota
Two paintings

Oakland, California
Castlemont High School
Murals

Mills College
Murals

Piedmont, California
Piedmont High School
Murals

PRIVATE COLLECTIONS:

Los Angeles, California
Arensberg Collection
Abstract Composition

EXHIBITIONS:

San Francisco, California

California Palace of the Legion of Honor

Collection of Watercolors and Drawings	May 1932
Collection of Watercolors in temoera	June 1932
Allegory (watercolor)	July 1932
Before the Sea (watercolor)	
Composition "	
Painting "	
Painting Head "	
Portrait "	
Reverie "	
Thought "	
Drawings in pen and ink	
Collection of Watercolors in tempera and pen and ink drawings	January 1933
Thirst	April 1933
Collection of forty canvases	
Collection of drawings	May 1933
Still-life in tempera	November 1934

Art Center

Portrait and watercolors	November 1932
Collection of watercolors and drawings	April 1933
Pastels and drawings in pen and ink	October 1933
Drawings and watercolors in tempera	March 1935

California School of Fine Arts

Portrait Drawings	January 1933

City of Paris Art Gallery--Society of Progressive Artists

Drawings and Watercolors	January 1933

Joseph Danysh Gallery

Murals of Mills College	October 1934
Burnt Clay Figures	
Allegory (watercolor)	November 1934
Watercolors in tempera	
Chabot Observatory (drawings)	October 1935

Gump's Art Gallery

Sculptures in burnt clay	August 1935

San Francisco Museum of Art--San Francisco Art Association

Carmel Cypress	September 1935
Collection of drawings and water-colors	

San Francisco Public Library

Abstracts	January 1937

Minneapolis, Minnesota
  Minneapolis Art Institute
    Collection of watercolors, drawings, pastels 1929

Chicago, Illinois
  Chicago Institute of Art--Watercolor Exhibition
    Collection of watercolors and drawings 1929
    Collection of drawings

St. Louis Missouri
  Boader's Art Gallery (one-man show)
    Collection of drawings and watercolors 1931

Quincy, Illinois
  Quincy Art Gallery
    Collection of Pastels, drawings and watercolors 1931
    Collection of watercolors and drawings 1932
    Collection of watercolors and drawings 1933

Maine
  University of Maine
    Collection of watercolors and drawings 1931

Berkeley, California
  University of California--Honor Students' Room
    Burnt Clay Sculptures September 1932
  Mackay-Cantell Studio
    Pen and ink drawings and pastels June 1933
  Hotel Durant
    Collection of drawings and pastels January 1934

Oakland, California
  Oakland Art Gallery
    Two abstract paintings September 1932
    Composition March 1936
    Drawings and pastels
  Mills College
    Abstractions July 1933
    Pen and ink drawings

Piercefield, New York
  Robin Hood Gallery
    Collection of pastels, drawings, and watercolors September 1933

Portland, Oregon
Mayer's Art Gallery
Collection of watercolors and drawings 1933

Potsdam, New York
State Normal School (one-man show) 1933
Collection of drawings, pastels and watercolors

Palm Springs, Florida
Desert Museum (one-man show)
Collection of drawings, pastels and watercolors 1935

San Bernardino, California
Junior College
Drawings and watercolors 1935

Reno, Nevada
Work Shop Gallery (one-man show)
Collection of watercolors and drawings 1935

Salt Lake City, Utah
The Barn (one-man show)
Collection of watercolors and drawings 1936

Sacramento, California
Sacramento State Fair
Collection of drawings, watercolors, and pastels 1936
Crocker Art Gallery
Collection of watercolors 1936

Brooklyn, New York
Brooklyn Art Gallery
Collection of drawings and watercolors 1937

Los Angeles, California
Foundation of Western Arts
Collection of watercolors and drawings 1937

Palo Alto, California
Stanford University
Collection of watercolors in tempera and drawings 1937

Denman, Colorado
Hotel Commodore
Collection of pastels, drawings and watercolors 1937

Also exhibited at the following:
Stanley Rose Gallery, Hollywood, California
Fresno State Teachers' College, Fresno, California
University of Nebraska
University of Southern California, Los Angeles, California

LECTURES:

"Fourth Dimensional Quality in Art," delivered at University of California in Berkeley, California 1932

"The Motif," at the California School of Fine Arts in San Francisco, California 1932

"Black and White," given at the Zeta Teu Alpha Sorority House, Berkeley, California October 1, 1932

"My Theme is the Universal Art," delivered at Epsworth Hall in Berkeley, California October 7, 1932

"I am a Point of Departure," delivered at the Beta Phi Alpha Sorority House, Berkeley, California October 24, 1932

"In Arte Vita," given in the Mackey-Cantell Studios, Berkeley, California August 20, 1933

"Art and Nature," given at the Hotel Durant, Berkeley, California 1934

"Religion and Art," given in the Pilgrim Memorial Church, Oakland, California November 1935

"Reality and Illusion," delivered to the San Bernardino County Art Association, San Bernardino, California October 15, 1935

"Reality and Illusion," repeated to the San Bernardino Junior College October 18, 1935

"What is a Picture," given for the Kingsley Art Club, Sacramento, California — March 1936

"Invention," delivered to the Kingsley Art Club, Sacramento, California — March 1936

"The Creative in Art," delivered to the School of Agriculture of the University of Kansas in Manhattan, Kansas — 1937

AWARDS:

Award for drawings and watercolors at Chicago Art Institute
First award of $75 at Minnesota Institute of Art for group of drawings:
Goodreau Alley, Saint Ignace
Main Street, Saint Ignace
Moran Bay, Saint Ignace

CLUBS:

Member:
Art Center San Francisco, California
Art Congress
European and American Abstractionists
San Diego Art Guild
San Francisco Art Association
Society of Progressive Arts, San Francisco, California

JOSEPH SHERIDAN

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June 28, 1932--June 30, 1932
September 21, 1932--June 9, 1933
October 5, 1933

Berkeley Courier, Berkeley, California
June 4, 1932--June 11, 1932

Berkeley Daily Californian
September 26, 1932

Oakland Tribune, Oakland, California
June 5, 1932--June 26, 1932
September 11, 1932--November 4, 1932
November 5, 1932--January 29, 1933
May 14, 1933---June 18, 1933
July 30, 1933---January 21, 1934
October 14, 1934--May 12, 1935
March 15, 1936

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March 1, 1934

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October 30, 1935

Christian Science Monitor, Boston, Massachusetts
October 2, 1929--April 2, 1932

Tribune, Minneapolis, Minnesota
October 6, 1929

Herald-Whig, Quincy, Illinois
August 16, 1932

Herald-Recorder, Potsdam, New York
October 13, 1933

Normal Raquette, Potsdam, New York
October 19, 1933

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